

3-D Imaging Past & Present

March/April 2012  
Volume 37, Number 5



A Publication of  
National  
Stereoscopic  
Association, Inc.

# STEREO WORLD

## Intimate Plant Stereos

Lakin's Template

Marconi & the Titanic



# '50s Flavored Finds

A taste of the late '40s through the early '60s found in amateur stereo slides

by Mark Willke

## Family Time at the Beach

Many thanks to Allen Lutins for providing this issue's images. They have special meaning to him, as they depict several generations of his own family. He relates: "My wife and I have enjoyed amateur stereoscopy (primarily cha-cha, or sometimes a roll or two with a Realist) for quite some time. I was flabbergasted when my father mentioned to me recently that he was in possession of stereo slides taken by his father using a Stereo Realist. I previously had no knowledge of these. He sent me the collection, and gratefully the stereoviews are all labeled with subject and year, but regrettably they tend to be lacking in composition and variety of subject matter (almost all are pictures of my father and his mother). Many were dark, or not well-focused, but I am

(Continued on page 3)



This column combines a love of stereo photography with a fondness for 1950s-era styling, design and decor by sharing amateur stereo slides shot in the "golden age" of the Stereo Realist—the late 1940s through the early 1960s. From clothing and hairstyles to home decor to modes of transportation, these frozen moments of time show what things were really like in the middle of the twentieth century.

If you've found a classic '50s-era image that you would like to share through this column, please send the actual slide or a high-resolution side-by-side scan as a jpeg, tiff or photoshop file to: Fifties Flavored Finds, 5610 SE 71st, Portland, OR 97206. You can also email the digital file to [strwld@teleport.com](mailto:strwld@teleport.com). If the subject, date, location, photographer or other details about your image are known, please include that information as well.

As space allows, we will select a couple of images to reproduce in each issue. This is not a contest—just a place to share and enjoy. Slides will be returned within 6 to 14 weeks, and while we'll treat your slide as carefully as our own, Stereo World and the NSA assume no responsibility for its safety.



# STEREO WORLD

A Publication of  
National Stereoscopic Association, Inc.



## NSA Board of Directors

Al Sieg, *Chairman*

Phyllis Maslin	Martha A. McCann
William Moll	Larry Moor
Russell Norton	Ernie Rairdin
Brandt Rowles	Leonard A. Walle
Ray Zone	

## NSA Officers

Lawrence Kaufman, *President*

John Bueche, *Vice President*

H. Lee Pratt, *Vice President*

Ronald Gold, *Vice President, Development*

Wolfgang Sell, *Vice President, Activities*

Carol Super, *Vice President, Development*

Robert A. Schreiber, *Treasurer*

## Stereo World Staff

John Dennis, *Editor*

Lawrence Kaufman, *Contributing Editor*

Ray Zone, *Contributing Editor*

Mark Willke, *Art Director*

Sylvia Dennis, *Subscription Manager*

## How to Reach Us:

### NSA Membership

(New memberships, renewals & address changes)  
P.O. Box 86708, Portland, OR 97286

### Questions Concerning Stereo World Subscriptions

P.O. Box 86708, Portland, OR 97286  
e-mail: [strwld@teleport.com](mailto:strwld@teleport.com)

### Stereo World Editorial Office

(Letters to the editor, articles & calendar listings)  
5610 SE 71st Ave., Portland, OR 97206  
(503) 771-4440  
e-mail: [strwld@teleport.com](mailto:strwld@teleport.com)

### Stereo World Advertising

(Classified, display and insert ads)  
5610 SE 71st Ave., Portland, OR 97206  
(503) 771-4440  
e-mail: [strwld@teleport.com](mailto:strwld@teleport.com)

### NSA Regions

Please contact your regional Director  
for information about local events or NSA  
activities. See current list at:  
<http://stereoview.org/aboutnsa.html>

### Stereoscopic Society of America

(Affiliated with the  
National Stereoscopic Association)

Les Gehman, Membership Secretary  
3736 Rochdale Dr., Fort Collins, CO 80525  
(970) 282-9899  
e-mail: [les@gehman.org](mailto:les@gehman.org)

### Stereo World on the Web

[www.stereoview.org](http://www.stereoview.org)

Volume 37, Number 5 • March/April 2012

## 2 Editor's View

Comments and Observations  
by John Dennis

## 3 Letters

Readers' Comments and Questions

## 4 Lakin's Template

by Michael McEachern

## 10 NSA Treasurer's Report

## 12 Intimate Stereos Wow Plant Breeders

by Greg Dinkins

## 15 3-D's Leading Edge at SD&A XXIII

report by Ray Zone

## 16 NewViews

Current Information on Stereo Today  
by David Starkman & John Dennis

## 18 Every Labor Day

by Betty Drinkut

## 21 Co van Ekeren

1947-2012

## 22 The Society

News from the Stereoscopic Society of America  
by Ray Zone

## 24 3-D for a Digital Generation

review by John Dennis

## 26 View-Master Trilogy Completed

review by Sheldon Aronowitz

## 30 Personalities in Perspective

**Guglielmo Marconi**

Hero of the Airwaves

by Richard C. Ryder

## 32 Personalities in Perspective

**Wendell Willkie**

Gravel-Voiced Challenger to FDR

by Richard C. Ryder

## 34 Classified

Buy, Sell, or Trade It Here



### Front Cover:

A stunning cattleya hybrid orchid, from a stereo by James Comstock. More of his anything-but-dull flower images appear in "Intimate Stereos Wow Plant Breeders" by Greg Dinkins.

### Back Cover:

Court Square in downtown Montgomery, attributed to J.H. Lakin thanks to the less than perfect arch top template outline drawn on this never trimmed print. See "Lakin's Template" by Michael McEachern.

(Original image courtesy of the Alabama Department of Archives and History, Montgomery, Alabama.)



### The National Stereoscopic Association

is a non-profit organization whose goals are to promote research, collection and use of vintage and contemporary stereoviews, stereo cameras and equipment, and related materials; to promote the practice of stereo photography; to encourage the use of stereoscopy in the fields of visual arts and technology; to foster the appreciation of the stereograph as a visual historical record.

*Stereo World* (ISSN 0191-4030) is published bimonthly by the National Stereoscopic Association, Inc., PO Box 86708, Portland, OR 97286. Entire contents ©2012, all rights reserved. Material in this publication may not be reproduced without written permission of the NSA, Inc. Printed in USA. A subscription to *Stereo World* is part of NSA membership.

**Annual membership dues:** \$32 third class US, \$44 first class US, \$44 all international memberships. Annual memberships include six issues of *Stereo World*, a plastic lorgnette viewer, and a membership directory.  
Member, International Stereoscopic Union



# NSA's Face and 2012 Convention

The NSA facebook page has only 186 members, but several of them regularly post interesting material, images and links there and it's well worth checking out once a week or so at [www.facebook.com/groups/11288931988/10150596360421989](http://www.facebook.com/groups/11288931988/10150596360421989).

Ron Kostecka recently provided a link to *The Atlantic* magazine online,

## Timely Personalities

The 100th anniversary of the sinking of the Titanic comes on April 15, so one of the Personalities in Perspective columns covers Guglielmo Marconi, whose wireless company provided the only long distance contact ships of the time had with each other or land. We got behind in run-

ning these interesting columns by Rich Ryder, so in conjunction with the 2012 presidential campaign, this

issue also contains the one devoted to Wendell Willkie, the 1940 Republican candidate against FDR.


## Convention Inserts

Try not to lose this year's NSA convention inserts that come with this issue. If any you do need vanish (or

are missing on arrival) let us know at *Stereo World*, PO Box 86708, Portland OR 97286 or [strwld@teleport.com](mailto:strwld@teleport.com).

This convention offers some attractions unique to the Orange County and Los Angeles area, like a cruise on a Tall Ship and a tour of Drreamworks Animation Studio where so many of the best 3-D films of recent years have been made. Plus, the man who helped make the revolution in digital 3-D projection possible, Lenny Lipton, will be Keynote speaker at the annual awards banquet. For more, see <http://stereoworld.org/2012>.

## OWL

Somehow, we failed to include the source for ordering the OWL stereoscope on page 29 of the previous issue. It's available from [www.londonstereo.com/shop\\_home3.html](http://www.londonstereo.com/shop_home3.html). 

## Editor's View

### Comments and Observations

by John Dennis

where part 3 of their coverage of the 150th anniversary of the Civil War includes 20 stereoviews that can be viewed as good quality anaglyphs. The selection includes views of troops, guns, ruins and battlefields by O'Sullivan, Gibson, Brady, Barnard, Gardner, and Samuel Cooley.

Responding to the previous issue of *Stereo World* in which (page 26) a tinted view of a diorama at the 1933 Century of Progress is discussed, Michael Pecosky sent in a link to the Keystone Junior view of the same exhibit that is mentioned at the bottom of that page. To see it, go to [www.flickr.com/photos/depthandtime/6859608125](http://www.flickr.com/photos/depthandtime/6859608125).

## More Civil War Imagery

If you're interested in locating far more Civil War stereos than included in *The Atlantic* site above, the Center for Civil War Photography has made available a Guide to Finding Civil War Photos Online. At your fingertips on the Internet are more than 50,000 Civil War photographs, over 2,000 of which are stereos. This includes more than 15,000 negatives, led by the finest core collections of documentary photographs at the Library of Congress, where everything is free and available at very high resolution. You can easily lose yourself in the depths and details of these large, vivid glass negatives. Find the guide at [www.civilwarphotography.org/index.php/guide-to-finding-civil-war-photos](http://www.civilwarphotography.org/index.php/guide-to-finding-civil-war-photos).

## Explore the World of Stereo Images

Please start my one-year subscription to *Stereo World* magazine and enroll me as a member of the National Stereoscopic Association.

- ☐ U.S. membership mailed third class (\$32).
- ☐ U.S. membership mailed first class for faster delivery (\$44).
- ☐ All international memberships (\$44).
- ☐ Send a sample copy (U.S. \$6.00, all other \$7.50).

Please make checks payable to the National Stereoscopic Association. Foreign members please remit in U.S. dollars with a Canadian Postal Money order, an International Money Order, or a foreign bank draft on a U.S. bank.

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_

Zip \_\_\_\_\_



## National Stereoscopic Association

PO Box 86708, Portland, OR 97286

The Only National Organization Devoted Exclusively To Stereo Photography, Stereoviews, and 3-D Imaging Techniques.



## Harding

The caption to the photo of President Harding driving the railroad spike on Alaska Railway (January/February 2012 page 5) repeats an oft-made but harmless geographic misidentification. It referred to "well-known events at Promontory Point some fifty-four

years before" which really had not occurred at Promontory Point at all

(the southern tip of the long peninsula that extends down into the Great Salt Lake), but at Promontory Summit some thirty-five miles further north. But there, too, the big-wigs who "drove" the Golden Spike are said to have missed hitting the spike, one because of bad aim, the other probably to lessen humanely the embarrassment felt by the first.

One of the most famous railroad pictures in history was made in 1869 when Alfred Russell hauled out his glass plate camera and captured the celebration as two engines from opposite ends of the United States touched noses at Promontory Summit, Utah, completing the Transcontinental Railway. On May 10 each year for at least the last 43 years, railroad lovers and history buffs have re-enacted the driving of the Golden Spike.

—Kenneth Luker

I read with interest Richard Ryders fine article on Harding. On page seven I found a mistake. Richard states President Wilson through President Franklin Roosevelt were incorporated into the education-oriented (World Tour) and (Primary) sets. When in fact President Truman and President Eisenhower were also incorporated into these sets. As I recall, back about 35 or more years ago, there was a Keystone set of 100 cards on Alaska which also had some views included from the Harding set.

—Gordon Hoffman

If you have comments or questions for the editor concerning any stereo-related matter appearing (or missing) in the pages of Stereo World, please write to John Dennis, Stereo World Editorial Office, 5610 SE 71st Ave., Portland, OR 97206.

## 50s Flavored Finds (Continued from Inside Front Cover)

grateful to have any stereo images from my family's past (most family members have no such treasure!)

"I inherited 118 of my grandfather's stereoviews in total. Most depict his son (my father) and/or his wife (my grandmother). 47 of these were paper-mounted, and 37 were plastic-mounted. An additional 34, all from my father's Bar Mitzvah, were originally paper-mounted, but were subsequently split so that one side could be converted to conventional slides. (Luckily my father retained the other halves, and I was able to match them all back up.)"

Allen is indeed lucky with the lefts and rights of those Bar Mitzvah slides being reunited. The Willke family has a similar story, but without the happy ending. My father's uncle had a Stereo Realist years ago, and shot some slides at my parent's wedding in 1958. At some point he split apart the stereo slides for some reason, and apparently never put them back together! So what could have been a 3-D record of the event is now only a flat one!

Allen continues, "All three of the slides I'm sending were taken on the beach at Sea Gate, a gated community at the southern tip of Brooklyn, where our family lived for a while. It is adjacent to Coney Island, where my father ran a carnival stand at one time. My grandfather took these photos in 1953 using a Stereo Realist.

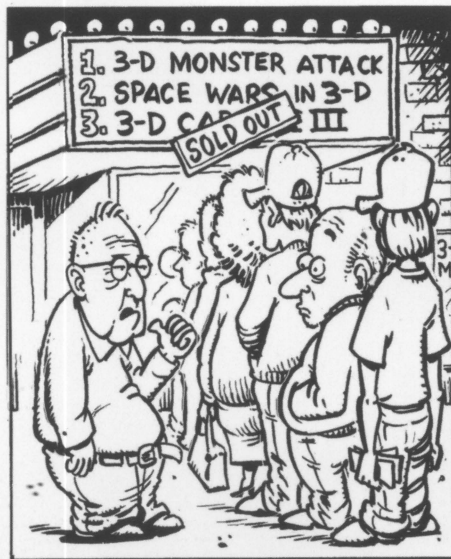
I presume he acquired the camera in 1953, and toyed with it on-and-off for a few years, as all of his slides date to between 1953 and 1955 (he passed away in 1957). Comparing his stereo slides to his standard photographs, I'd guess that the Realist was a bit of a novelty for him; while most stereo photographers seemed interested in taking a wide variety of scenes, with particular attention to composition (making sure, for example, to include both near and far objects to enhance the stereo experience), he stuck mostly to photographing the people he loved best—his wife and son—and didn't appear to experiment much with composition.

"The first slide depicts a dry-docked rowboat with my father (on the right) and his friend. There is no one else recognizable in the background. The second slide depicts my grandmother in the foreground; her father is visible seated to her left. The last slide depicts my father seated on the left, his mother seated on the right, and her friend standing in the center. Again, there is no one else recognizable in the background.

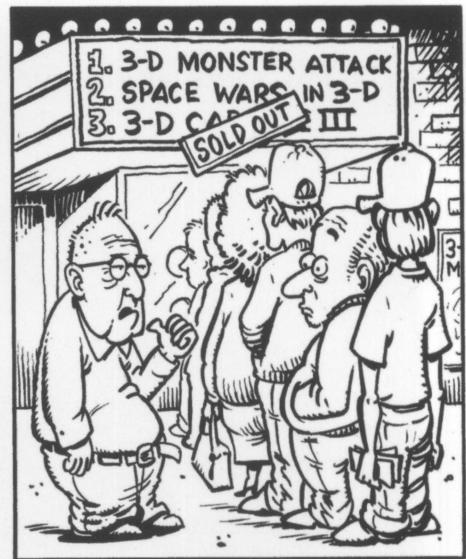
"I printed reproductions of several of the slides as stereo cards that I will soon mail to my father and my siblings, together with Loreo folding paper viewers—I can't wait to hear their responses! I hope your readers enjoy these scenes as well."

## GONE MADDD

by AARON WARNER  
3-D by Ray Zone



"GEEZ, BILL, I CAN'T BELIEVE YOU CAME TO SEE A 3-D MOVIE. DON'T YOU KNOW THIS 3-D THING IS DYING?"



"GEEZ, BILL, I CAN'T BELIEVE YOU CAME TO SEE A 3-D MOVIE. DON'T YOU KNOW THIS 3-D THING IS DYING?"



# Lakin's Template

by Michael McEachern

Over 20 years of collecting, I have managed to accumulate 300 Alabama stereoviews, including many without any indication of the photographer who took or published the image. Usually there is just a note on the back identifying the subject of the image. Some of the unknowns with identical mounts and similar hand writing appear to be from the same source and can be grouped together. Occasionally I will find a matching image with an identified artist and the unknown group can be attributed to the photographer.

In places such as Montgomery, Alabama, where several photographers were working at the same time, identifying the photographer of unlabeled stereoviews can be challenging. J. H. Lakin, C. I. Payne, and

Charles E. Wallin may all have been selling local stereoviews on unlabeled mounts in the the 1870s and 80s. Sidney P. Tresslar also arrived on the scene in 1885 and made some unlabeled stereoviews in his own unique style. Treadwell and Darrah in *Stereographers of the World* also list H. J. Sweeny as a source of Montgomery stereoviews, either as an owner or maker, based on a back-stamp on the images. Perhaps this is a transcription error since there was a J. Sweney who had a studio at 43 Market St. in Montgomery.

One of the unknown groups of stereographs is a series of Montgomery views on light gray square corner mounts with separate rectangular prints without a photographers

imprint. There are three views in the author's collection from this group plus an additional view in the Dorothy and Michael Griffith collection. One of the views is of the Alabama state capitol from the south (fig 1). The three other views were apparently acquired at the same time, as revealed by the hand written notes on the back of the cards:

"Montgomery Alabama July 8 1882 View on principle Square of the city – near Exchange Hotel" (Author's Collection).

"Montgomery Alabama July 8 1882 principal square in the city – looking up Market Street to the old Confederate Capitol – new State Capitol" (Griffith Collection).

Fig. 1. Alabama State House from the south. Attributed to J. H. Lakin ca 1882. Early Lakin views are rectangular prints. Tan mount. (From the author's collection.)

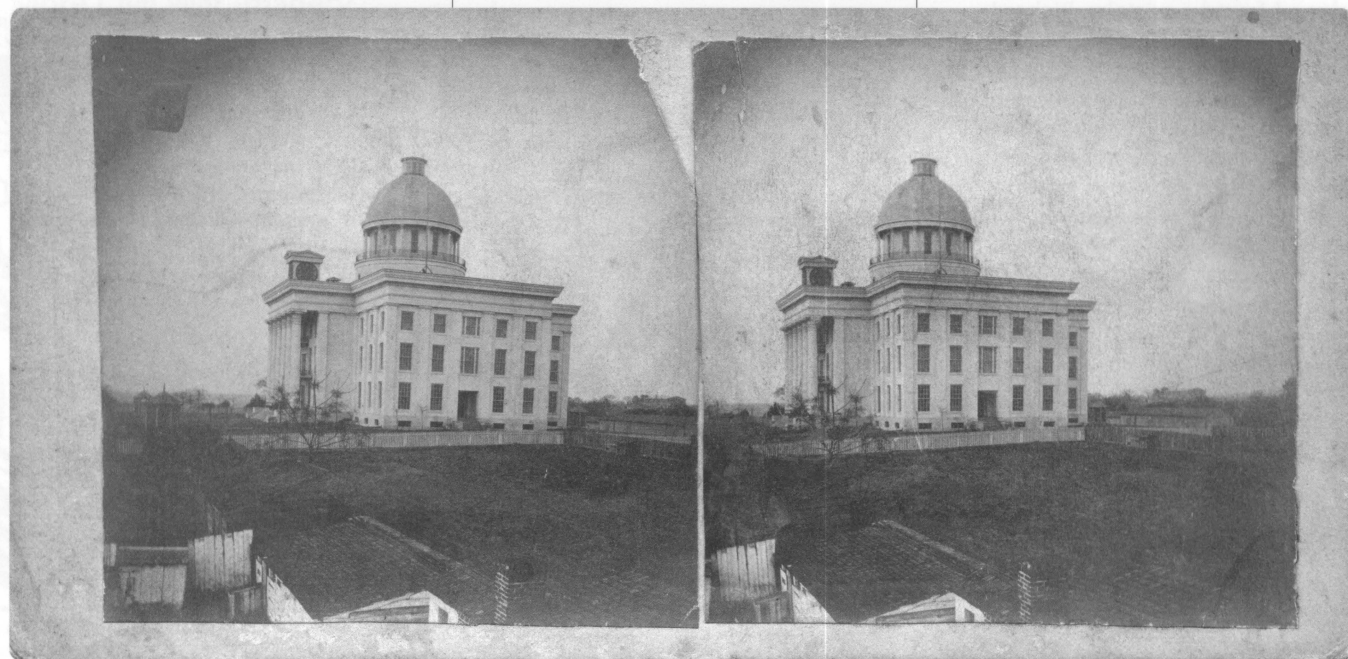






Fig. 2. Uncut print with marked template of Court Square in downtown Montgomery looking south (Q3956 ADAH collection, ca 1885). This same view is in the author's collection on a square corner mount with rectangular prints. The view is also in the Griffith Collection on a J.H. Lakin Confederate Capitol mount.

(Photo courtesy of the Alabama Department of Archives and History, Montgomery, Alabama.)

"Montgomery Alabama July 8 1882 View of State Capitol – where Jeff. Davis took the oath of office as President of the Confederacy – visited the Representative Chamber – where Davis delivered his first message and where the first Confederate Congress assembled – the building stands on a hill overlooking the City and surrounding country – facing the principal Street of the City – Market Street – got a fine view from the dome – weather very oppressive" (Author's Collection).

The Alabama Department of Archives and History (ADAH) has a number of unidentified stereoviews in its collection (<http://digital.archives.alabama.gov> and search for "Montgomery stereographs"). There are four views with ADAH catalog numbers Q3954, Q3955, Q3956 and Q3957, that are printed on paper but were never mounted. A template had been used to draw outlines on the

left and right sides as a guide for cutting of the prints before mounting. Cutting arched topped prints by hand without the use of a print cutter is common in earlier Alabama views. Careful examination of edges of the prints on mounted views will often reveal traces of the guideline used in the trimming.

The ADAH Q3956 print (fig 2) is the same image as the "Montgomery Alabama July 8 1882 View on principle Square of the city – near Exchange Hotel". The same image is also present in the Griffith collection on a dull yellow, round corner card

Fig. 3. Jeff Davis house, also known as the White House of the Confederacy on a yellow Lakin Confederate Capitol mount (ca 1885). On the top of the left print the traced outline of the asymmetric template can be seen. (Author's collection.)





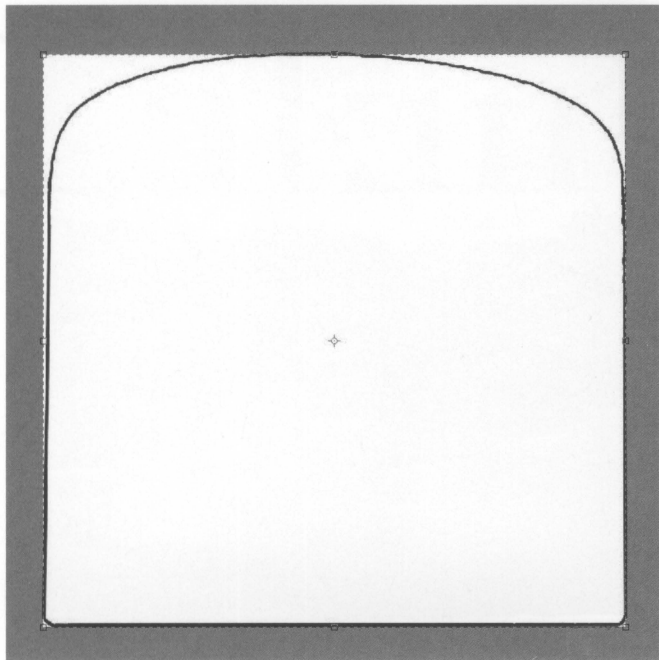


Fig. 4. Outline of template drawn on Q3954 inside of a rectangle. The arch on the top is not symmetrical and the sides are not parallel.

stock that has J. H. Lakin's backlabel for "STEREOSCOPIC VIEWS OF MONTGOMERY THE FAMOUS CONFEDERATE CAPITOL". The prints on the view in the Griffith Collection are trimmed with the same arched outline drawn on Q3956.

Part of the arched outline can be seen on top of a print on a "FAMOUS CONFEDERATE CAPITOL" series view in the authors collection (fig 3). It appears the unmounted prints in the ADAH collection with the same arched outline are all by Lakin. Since

the same image as the ADAH Q3956 print is present on an image from the unknown Montgomery group, the group can also be attributed to J. H. Lakin.

Close examination of the template on the unmounted ADAH views reveals the template is not symmetrically drawn. The peak of the arch does not line up with a vertical centerline through the image. This asymmetric template used by Lakin can be

used to attribute some otherwise unidentified view to J. H. Lakin (fig. 4).

A digital tiff image of ADAH Q3956 was loaded into Photoshop and the template outline on the right side of the image was carefully selected and saved as a separate layer. In the layer it is possible to rotate, flip, contract or expand the template outline. The

layer can then be copied to other images of differing resolutions to check how well the prints matched Lakin's template. An outline of the template was also traced onto clear polypropylene from a print of the tiff image which could be placed over a stereo card. Tiff images recorded the dimensions of the image scan so the correct size can be preserved in a printed copy. Some variation in tracing should be expected when the template was originally used. A thicker pencil or pen, or holding the implement at a slight angle could result in a slightly larger image. Gaps in the traced outline could make cutting more difficult. On some cards there are noticeable differences between the prints although they were both made with the same template. On one of the views in the author's collection the left print is 2 mm narrower than the right print.

Two unidentified stereo cards in the ADAH collection can be attributed to Lakin based on his template: the Advertiser office (Q3837) (fig. 5) and the Masonic Temple (Q3845). There are several views in my collection that can also be attributed to Lakin based on his template including Cotton Picking (fig 6), Prattville (fig. 7), and Market Street in Montgomery (fig 8).

It appears that Lakin may have used the template for many years

Fig. 5. Unlabeled view of Montgomery Advertiser office with Lakin's template overlay. The prints are mounted on the lavender side of an orange/lavender card. (Q3837 ADAH collection). (Original image courtesy of the Alabama Department of Archives and History, Montgomery, Alabama.)

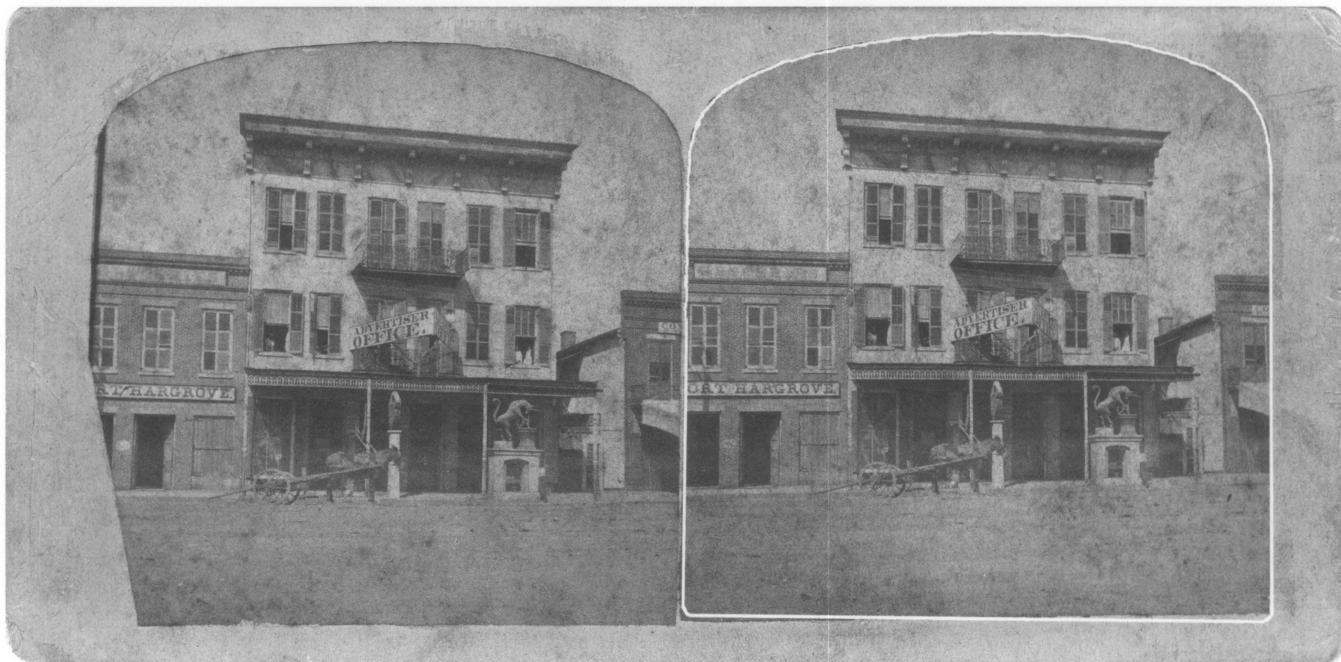






Fig. 6. Unlabeled view of picking cotton. Yellow mount. Attributed to J. H. Lakin.  
(Author's collection.)

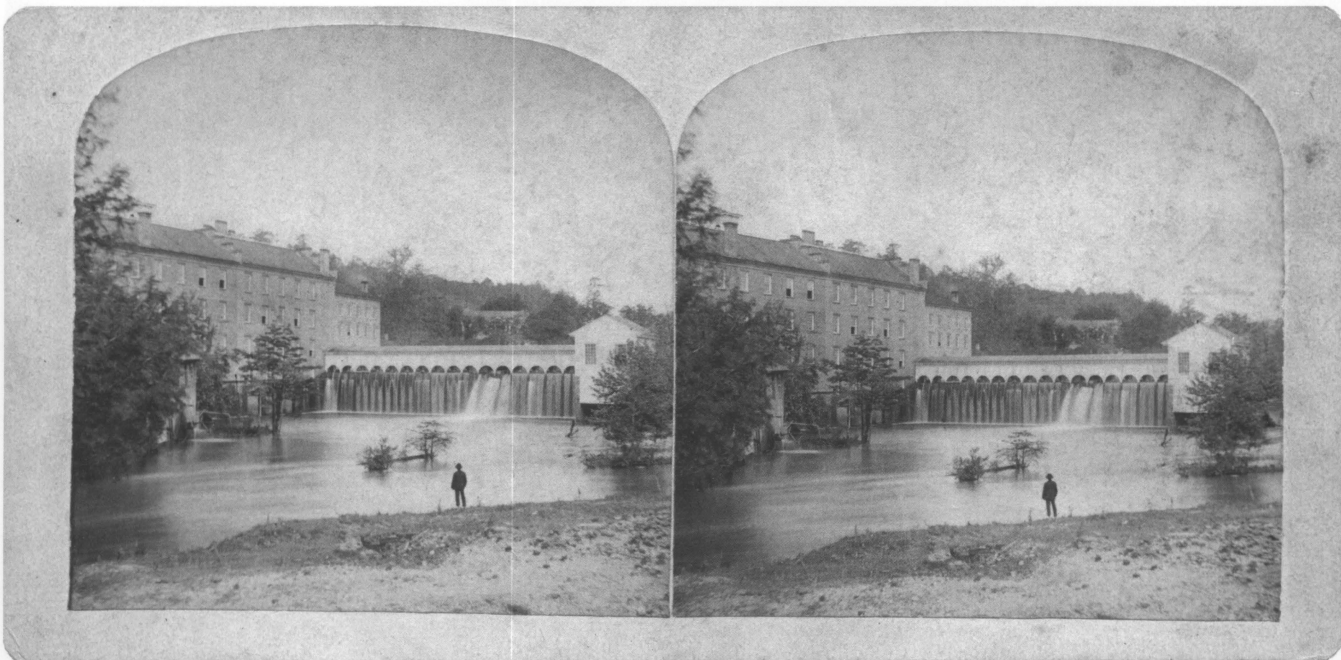
since it can be seen on a variety of unlabeled mounts. Lakin probably started using the template in the mid 1880s. The views inscribed "July 8 1882" are all rectangular prints. Of the five "FAMOUS CONFEDERATE CAPITOL" views known to the author, three use Lakin's template and the remaining two have a flattened arch. A flattened arch view from the Griffith Collection is illustrated on page 12 of John Waldsmith's 2nd edition of *Stereo Views*. The "FAMOUS CONFEDERATE CAPITOL" cards have a backlist showing 46 views included

in the series (fig 11). One of the views listed is the Windsor Hotel. The Windsor Hotel was constructed in the early 1880s. The hotel is not listed in the 1884 city directory but the January 25, 1885 *Montgomery Advertiser* mentioned "The beautiful Windsor had a bill of fare that would do justice to Delmonica". The "FAMOUS CONFEDERATE CAPITOL" series shows Lakin's address as 7 Dexter Avenue. Dexter Avenue was previously known as Market Street. In

1884 Market Street was renamed Dexter Avenue in honor of Montgomery's founder Andrew Dexter. 1886 was 25 years after Jefferson Davis was sworn in as president of the Confederacy at Montgomery so it seems likely Lakin's "FAMOUS CONFEDERATE CAPITOL" series was made for the 25th anniversary of the Civil War.

Apparently most of Lakin's stereographs are on unlabeled mounts. The views show up in a variety of styles: square cornered cream and light gray, round corner dull yellow,

Fig. 7. Unlabeled view of Daniel Pratt Gin Company, Prattville, Alabama. Yellow mount. Attributed to J. H. Lakin. (Author's collection.)





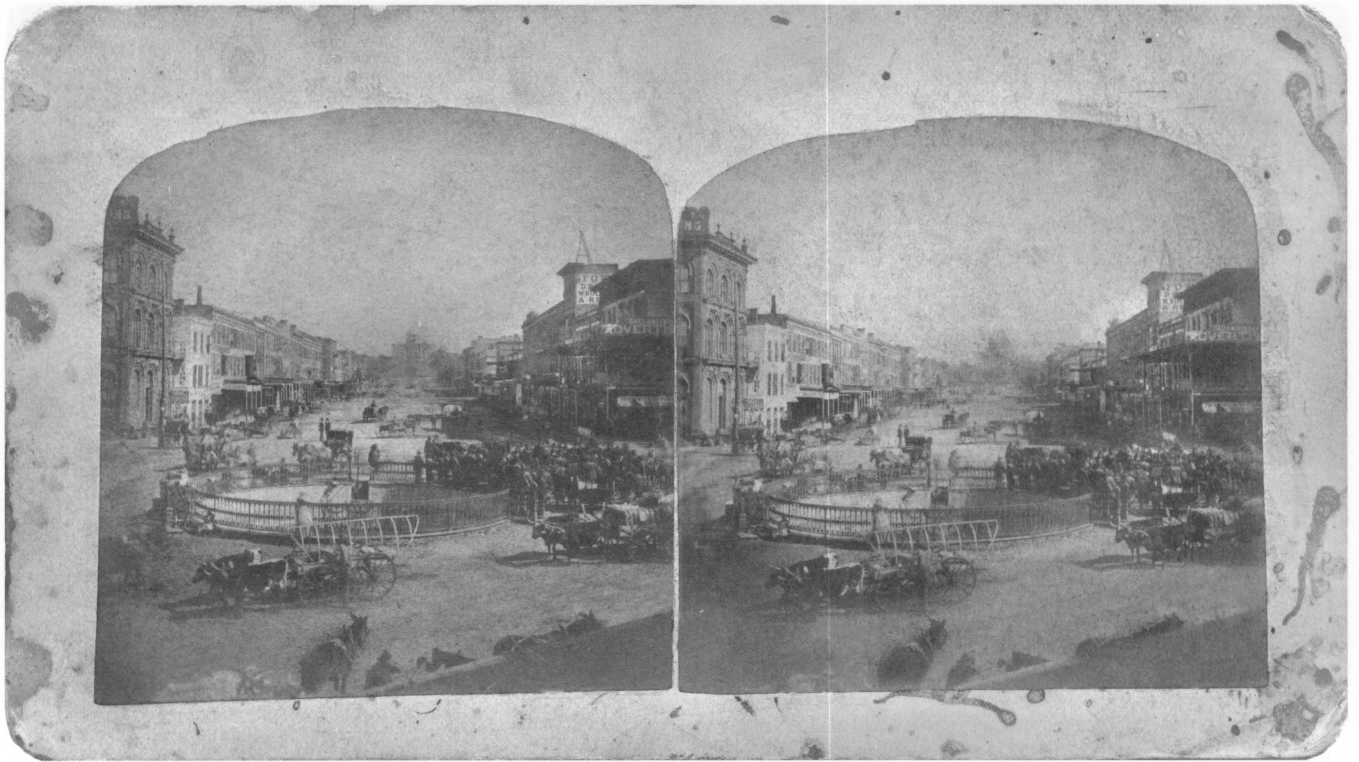


Fig. 8. Unlabeled view looking up Market Street (Dexter Avenue) on a yellow cabinet size mount. Attributed to J. H. Lakin. Author's collection. This image is in the Griffith Collection on a light gray square corner mount with an 1882 date.

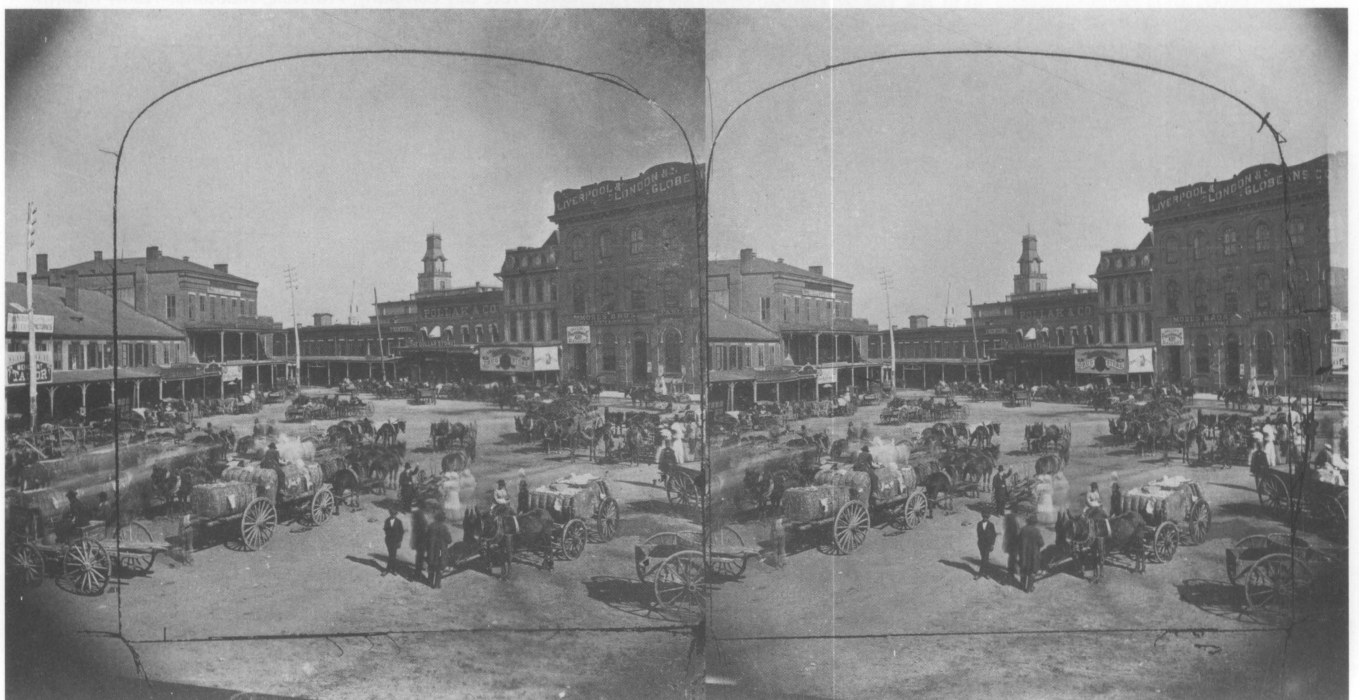
orange/lavender with the prints mounted on the brushed lavender side, brown cabinet, and dull yellow cabinet cards. The same size prints were used on both the standard and cabinet size views. Lakin's print mounting is irregular. In some cases the prints are well aligned with the card edges and in other cases the print edges are poorly trimmed and

don't line up with the edges of the card. One of the Confederate Capitol views (ADAH Q3842) has such poor vertical alignment that it cannot be viewed in 3-D.

While a few Alabama stereo unknowns have been resolved by the identification of Lakin's template, mysteries remain. Where are the Wallin and Sweeny stereoviews listed in Treadwell and Darah? Are there any more "FAMOUS CONFEDERATE CAPITOL" views? What additional Alabama stereoviews exist?

Fig. 9. ADAH Q3955 print with the outer edges trimmed and the sides transposed for proper stereo viewing. Attributed to J. H. Lakin.

(Original image courtesy of the Alabama Department of Archives and History, Montgomery, Alabama.)





The author would like anyone who knows of any Alabama stereoviews in public or private collections to please contact him. He can be reached by email [Cave3D@msn.com](mailto:Cave3D@msn.com); snail mail at 711 S 3rd St., Hamilton, MT, 59840; or phone (406) 363-7507.

I would like to thank Dorothy and Michael Griffith for providing me copies of the Alabama views in their collection; Meredith McLemore for her help providing the ADAH digital images; Robert Gamble and Mary Ann Neely for their help identifying and dating the Montgomery images; Joey Brackner, Francis Robb and Karen Henricks for years of encouragement and advise on collecting Alabama stereoviews.

## References


- Darrah, William Culp. *The World of Stereographs*. Gettysburg, Pennsylvania. Privately published, 1977.
- Muskat, Beth Taylor and Mary Ann Neely. *The Way It Was, 1850-1930 Photographs of Montgomery and Her Central Alabama Neighbors*. Montgomery, Alabama. Landmark Foundation of Montgomery. 1985. ISBN 0-96146553-0-1.
- Neely, Mary Ann (Editor and Annotator) *The Works of Matthew Blue Montgomery's First Historian*. Montgomery, AL. New-South Books. 2010. ISBN-10: 1-58838-031-9.
- Treadwell, T. K. and Darrah, William C. *Stereographers of the World: Volume II - United States*. National Stereoscopic Association. 1994.
- Waldsmith, John. *Stereo Views; An Illustrated History & Price Guide*. 2nd Edition. Iola, WI, Krause Publications. 2002. ISBN 0-87349-409-1. 

Fig. 10. Detail of ADAH Q3955 print showing Wallin's Photographic Art Gallery. Attributed to J. H. Lakin.

(Original image courtesy of the Alabama Department of Archives and History, Montgomery, Alabama.)

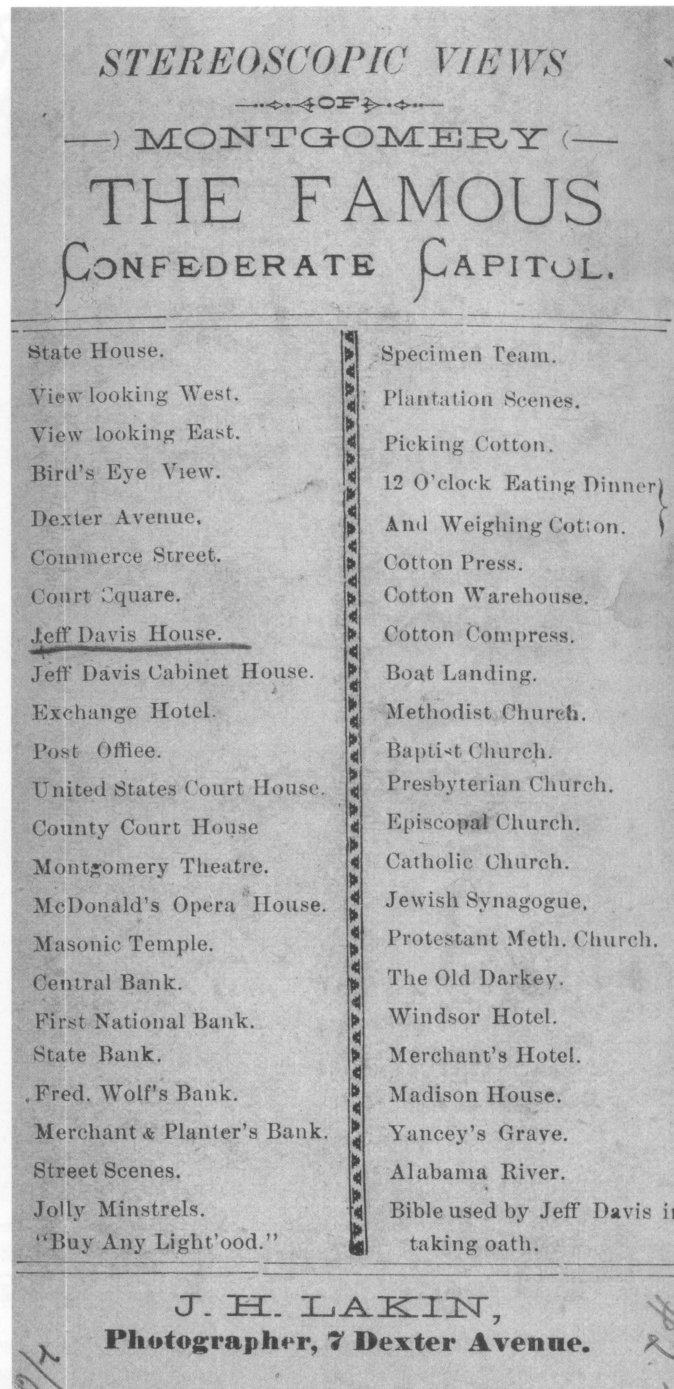


Fig. 11. Lakin Confederate Capitol back label with his Dexter Avenue address. Market Street was renamed Dexter Avenue in 1884.



# NSA Treasurer's Report

## January 1 through December 31, 2011

As recommended by the Board of Directors, the printer of *Stereo World* has been changed. It has resulted in a significant cost savings. Total income for *Stereo World* (memberships plus back issue sales plus advertisements plus donations) was \$57,588.10, while expenses were reduced to \$46,443.73, resulting in a profit of \$11,144.37.

The income from the sale of library commercial goods has been invested in CDs. This year, the CDs were laddered. One CD comes due approximately every two months, so that should the Board choose to utilize the income it can be made readily available. In addition, two CDs of \$10,000 each were opened with NSA monies. Interest rates have fallen dramatically. Income on these CDs has likewise fallen. A Finance Committee has been established by the Board of Directors to consider other investments.

The *Stereo World* DVD has now rendered the remaining magazine inventory essentially worthless, leaving a remainder of \$1,845. The great majority of the magazines were sold at the 2010 Convention, and an inventory writedown of \$32,181 was taken. A good bit of the remainder was sold at the 2011 convention. DVD plus LULU Index sales last year were \$2,135.

The convention was again a success. Total income (registrations plus auction income) was \$46,121.92, and expenses were \$25,679.67, for a net profit to the NSA of \$20,442.25.

The book service research materials have been scanned into a searchable pdf. This includes the large majority of the lists of views collected under the direction of Tex Treadwell. Lists are being updated, and we hope that if you have other view lists, you would be so kind as to make them available. Please contact Bill Moll at [WHMoll@aol.com](mailto:WHMoll@aol.com) if you can help with this project. An updated DVD will be released with current information on some routine basis as research materials come available.

Submitted by Robert A. Schreiber, Treasurer ([bschrei1@bellsouth.net](mailto:bschrei1@bellsouth.net); 901-767-2137) 📧

Revenue	2009	2010	2011
Member dues.....	54,823.55...	55,928.55...	48,422.90
Stereo World Ads.....	2,123.91...	1,237.46...	2,109.40
Book service and back issues.....	742.18...	1,350.20...	1,610.15
Convention: Registrations.....	16,769.18...	32,151.49...	30,681.60
Convention: Gross Auction Revenue.....	7,847.00...	10,358.00...	15,440.32
Donations.....	5,111.77...	7,066.47...	5,445.65
Library and Stereo World sales.....	9,371.53...	4,129.00.....	0.00
Bank Interest on OWHSEF CD's.....	2,131.40...	1,483.44.....	325.24
Bank interest on NSA CD's.....			13.37
Misc. income: DVD sales, royalties.....	0.00...	3,056.37...	2,135.23
Bank adjustments.....	0.00...	255.25.....	105.00
<b>Total Revenue.....</b>	<b>98,940.72..</b>	<b>117,017.13..</b>	<b>106,288.90</b>
<b>Expenses</b>			
Bank fees and bad checks.....	644.36.....	201.85.....	285.86
Convention Expenses: current year.....	2,639.26...	5,386.46...	9,177.57
Convention Expenses: future year.....	5,000.00...	5,000.00...	2,000.00
Convention: Auction Expenses.....	8,649.47...	7,437.55...	11,319.84
Convention: Administrative Expenses.....	1,732.62...	3,788.66...	2,951.14
Membership expenses.....	7,200.00...	10,800.00...	10,800.00
Book service printing and postage.....	1,181.64.....	0.00.....	0.00
Corporate Registrations.....	30.00.....	15.00.....	15.00
<i>Stereo World</i> : Production and Printing.....	35,131.50...	29,427.27...	22,082.77
<i>Stereo World</i> : Administration and Mailing... ..	21,714.23...	30,203.95...	12,680.26
Storage Fees.....	1,815.00...	1,365.00...	7,177.57
Memberships to other organizations.....	120.00.....	20.00.....	0.00
Inventory writedowns.....	8,012.15...	32,181.00.....	0.00
<b>Total Expenses.....</b>	<b>93,870.23..</b>	<b>125,646.74..</b>	<b>78,490.81</b>
<b>Net Revenue (Income minus expenses):.....</b>	<b>5,070.49...</b>	<b>-8,629.61...</b>	<b>27,798.89</b>
<b>December 31 Balances</b>			
Ceeking Balance.....	48,768.15...	77,984.00...	96,185.31
Total OWHSEF CDs.....	129,188.34..	130,671.78..	130,997.02
Total NSA CDs.....			20,013.37
Total Inventory.....	34,026.00...	1,845.00.....	1,845.00
<b>Net Assets.....</b>	<b>211,982.49..</b>	<b>210,500.78..</b>	<b>249,020.70</b>

## Corrections

I would like to add some notes and amendments to clarify some of my article "Early Cycling in Stereos" as published in the May/June 2011 *Stereo World*.

Pg. 17: The caption above the small Draisienne print refers to the word Velocipede. A leading authority, Dr. Hans Erhard Lessing of Manheim, Germany credits the first use of the term Velocipede to Baron von Drais, the inventor of the Draisienne. The Nièpce attribution on Wikipedia is incorrect in my opinion. There is an earlier Police Ordinance from Milan, Italy dated 1811 with the term Velocipedi. Not enough research has been done to verify or explain the authenticity, history, scope and sub-

stance of the term Velocipedi in this instance.

Pg. 18: In the caption above the bottom stereoscopic card there is an incomplete sentence. It should read "It was not until it's normal use ended in the early 1890s that the High Wheel bike picked up the moniker Penny Farthing bicycle."

Pg. 18 Col. 3: The Raymond Radisson attribution was again discussed with the person who did the original research along with other cycle historians at the recent May 2011 International Cycle History Conference held in Paris. There is neither enough proof or evidence to confirm the 1854 dating. Ongoing debate

(Continued on page 20)





May 4-6

2012

3D



**Stereoscopic  
Weekend**

&

**NSA Midwest Regional  
Meeting**

**Quaker Square Inn at University of Akron**

**135 S. Broadway Street, Akron OH 44325**

Sponsored by **OSPS** (Ohio Stereo Photographic Society, [www.Ohio3D.com](http://www.Ohio3D.com))

**NSA** (National Stereoscopic Association, [www.stereoview.org](http://www.stereoview.org))

and the **University of Akron** (<http://www.uakron.edu/>)

Organized by **George Themelis** (NSA Eastern Midwest Regional Director)  
and **John Waldsmith** (founding member of NSA and first Editor of *Stereo World*.)

**[www.3dweekend.com](http://www.3dweekend.com)**



All Aboard for the

**NSA 2012 Convention**

**July 25-30 in Costa Mesa, California**



Six action packed days! Cutting-edge stereo theatre, workshops, art gallery,  
image competitions, room hopping, auction, trade fair, technical exhibits, excursions.

Come and pick some oranges. Info and registration at <http://www.stereoworld.org/2012>





# Intimate Stereos Wow Plant

by Greg Dinkins

**N**SA member James Comstock was the featured presenter at the 2011 Clivia Symposium held at Longwood Gardens in Kennett Square, Pennsylvania, March 17 through 20, 2011. Longwood Gardens is the "living legacy" of industrialist Pierre S. DuPont and enjoys international renown for its garden design and botanical research. It is located just ten miles from Winterthur, the DuPont family seat in

Delaware. Winterthur's stereo photography treasures were featured in the 2008 exhibition "Double Vision" covered in *Stereo World* Vol. 33 No. 5 page 24.

Speakers at the event covered all aspects of the plant from its origins in South African habitat to breeding programs at private nurseries and botanical gardens. Jim was invited to give two presentations, one on Clivias and one on Orchids.

Besides his photography, he is well known as a major U.S. clivia hybridizer with a breeding program dating back to 1986. His clivia photography is recognized from the book *Clivias* on which he collaborated with world renown horticultural author, Harold Koopowitz. Jim's orchid photography is very familiar to the orchid world from his contributions to *Orchid Digest* magazine,



.....  
Longwood's director Paul Redman unveils the new "Debutante" variety of clivia developed at Longwood over a 20 year breeding program. This photo-composite shows the impact of the 11 by 14 foot 3-D image in the Ballroom. (Symposium Stereo by Greg Dinkins, clivia stereo by James Comstock.)  
.....



.....  
James Comstock (left) reviews plant characteristics with breeder Alan Petravich in the Longwood Gardens greenhouse devoted to clivia. (Stereo by Greg Dinkins)  
.....



.....  
This clivia miniata hybrid, called "Come Softly", has a typical orange color for clivia, but with an exceptional form for both the flower and flower cluster. (Stereo by James Comstock)  
.....



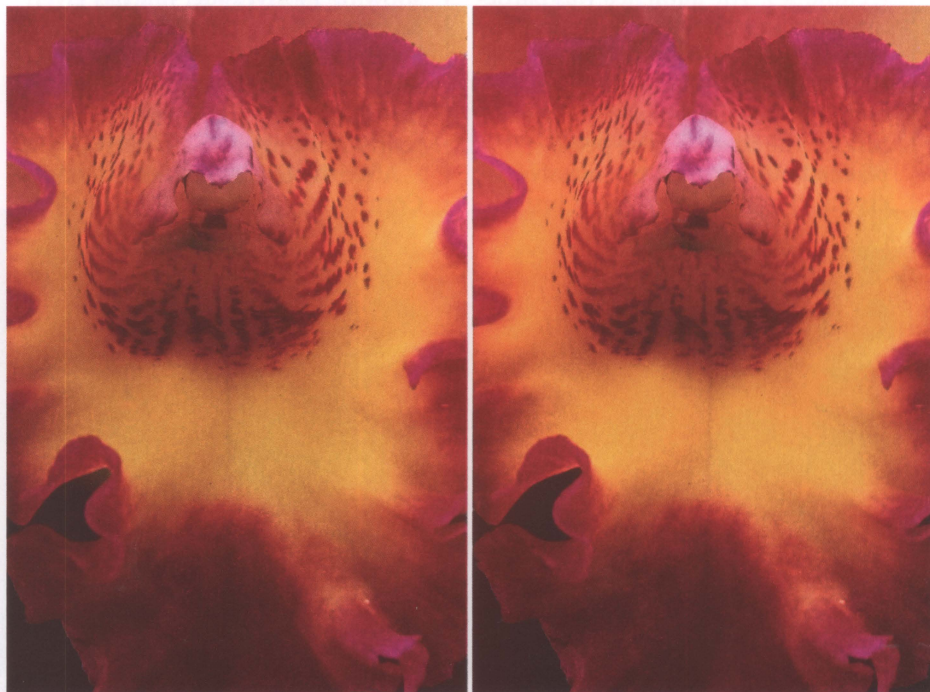
# Breeders

and his work on Koopowitz's orchid book, *Tropical Slipper Orchids*.

The group is clearly sex-obsessed, with every talk eventually presenting graphic photos of reproductive organs. This was natural of course, considering that these people are concerned with hybridizing desired qualities from selected varieties of plants. Still, a visitor was given pause when he overheard two self-professed "active breeders" speak of "getting together to share pollen."

Jim's 3-D projections were shown after an elegant dinner in the conservatory. His program was introduced as an aesthetic study of the plant and its blossoms. Jim likes to compose and mount his stereo views with dramatic through-the-window effects. The audience gasped on many occasions as the blossoms extended out into the lovely ballroom where the talks were held. Many of the clivia specialists in the

Most people think of orchids to be like this cattleya hybrid, something colorful and frilled. But the variations within this group are tremendous. This particular hybrid has a stunning color combination and patterning, as well as luscious curves, all surrounding the pollinating structure that is suspended within this glorious package. (Stereo by James Comstock)

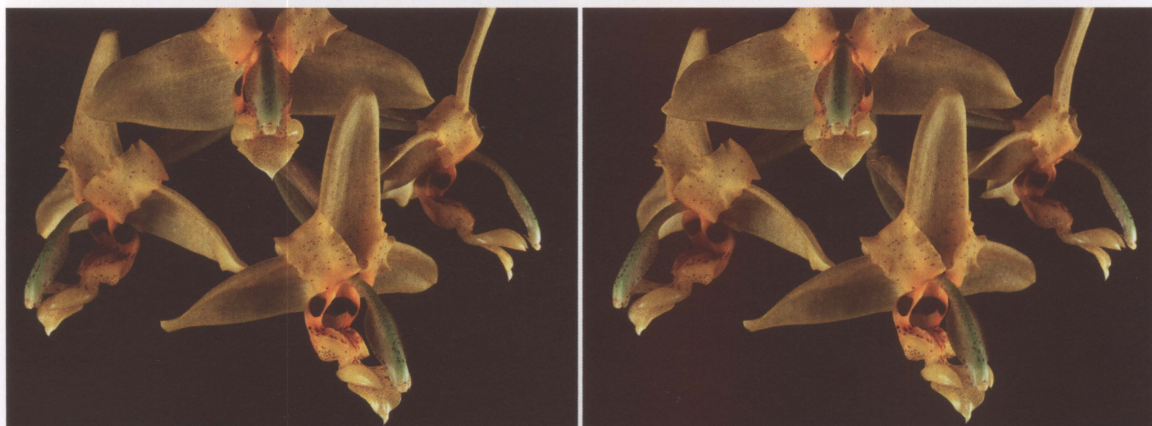


Some clivia miniata have yellow flowers. They also have yellow seed pods like these.

(Stereo by James Comstock)



This is an orchid species from the Stanhopea genus from South America. It grows in the branches of trees, and dangles these unusual flowers which emit a powerful scent as night falls. This attracts a large insect to pollinate it. (Stereo by James Comstock)





room were palpably excited by the blossom characteristics that Comstock has developed.

On the final afternoon of the conference, Jim gave his 3-D Orchid show for more than 200 members of Longwood. For this more general audience, the show included a brief segment on his stereo photography techniques. The audience was particularly impressed with the hyperstereos made on a horticultural expedition to Machu Piccu. One of Jim's orchid portraits seemed to be created just for the space, as the petals reached out to touch the massive crystal chandelier that hung just

above the sight line. Those fortunate enough to see Jim's presentation at the 2002 NSA Riverside convention will remember many of these stunning images, but the work has now been expanded, updated, and digitized, and looks even better in projection than the old Ektagraphic-based film show. Since that first showing in Riverside, Jim has given dozens of 3-D orchid shows to botanical gardens, gardening societies, photography and biology classes, and general audiences. He is currently working on a 3-D orchid book.

After the formal conference ended, Comstock was invited for a private

tour of the greenhouse at Longwood devoted to Clivia breeding. Here was another indication of Jim's stature in this world. A student was assigned to follow him around taking note of his comments about individual plants. She was attentively scribbling his every utterance on her clipboard and putting stakes in the pots that caught his attention. It was a great reminder that our interest in 3-D image making brings together an amazing range of interests and specialties. 📷📷



.....  
*This hybrid orchid from the paphiopedilum genus, shows the petal that forms a pouch. This unique structure has inspired the common name "Lady Slipper Orchid". You can also see the two petals with stripes that have patterns that help guide the pollinating insects to where the flower needs them to go, to the pollinating structures just within the pouch.*  
 .....  
 (Stereo by James Comstock)



.....  
*This is a close-up shot of the pollinating structures hidden within a paphiopedilum orchid hybrid called "Autumn Gold". Orchids have some of the most complex pollinating structures and processes in the plant kingdom.*  
 .....  
 (Stereo by James Comstock)



.....  
*Named "Stone Lady", this is an extraordinary paphiopedilum orchid hybrid involving two of the most elegant orchids species. Indeed, this group of species contains some of the most elegant flowers in the world. This hybrid displays fascinating shapes, colors and patterns.*  
 .....  
 (Stereo by James Comstock)



# 3-D's Leading Edge at SD&A XXIII

report by Ray Zone

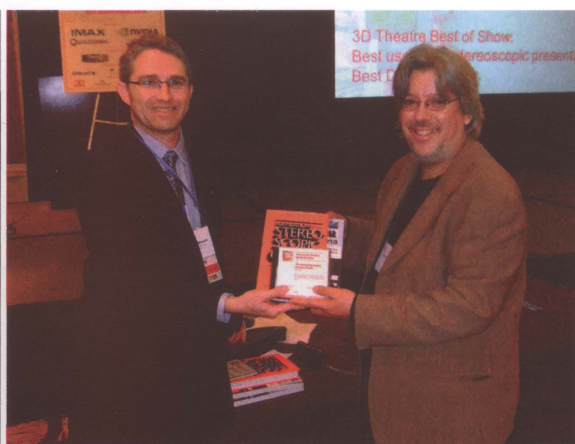
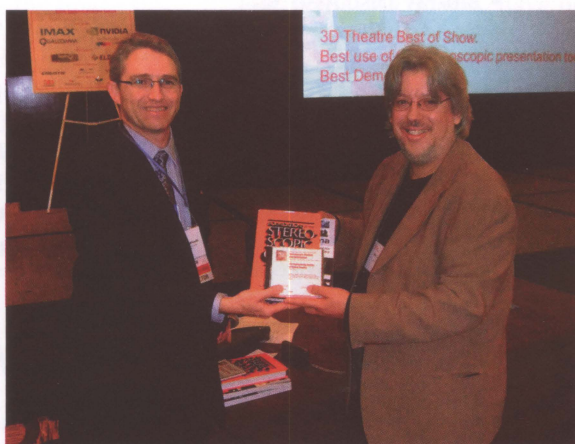
The 23rd edition of the Stereoscopic Displays and Applications (SD&A) Conference took place January 22 to 26 at the Hyatt Regency San Francisco Airport Hotel

in Burlington, California. Like its many predecessors, it featured the presentation of numerous papers on technical and perceptual aspects of stereography. Chaired by Andrew

Woods, Nicolas S. Holliman and Gregg E. Favalora, the SD&A Conference continues to represent the technological "leading edge" of

(Continued on page 29)

Andrew Woods presents the award to NSA member Eric Kurland for Best Stereo Theater presentation with the OK Go 3-D music video All is Not Lost. (All stereos by Ray Zone)



Walter Funk, a longtime champion of holography, sits beside an autostereoscopic display.



Yoshihiro Mori of Panasonic displays their new narrow-base 3-D video camera, great for shooting closeups in stereo.





# I3DS Technology Awards

The International 3D Society 2012 3D Technology Awards ceremonies took place on January 19th, during a luncheon at a private club in Hollywood, California. The I3DS was founded to advance the art and technologies of stereo-

Ray is the "3-D Historian" for the I3DS, and along with presenting awards, he included a memorial tribute to 3-D film-maker and collector Dan Symmes, who passed away in September, 2011 (SW Vol. 37 No. 3 page 39).

## NewViews

Current Information on Stereo Today

by David Starkman & John Dennis

scopic 3-D content and its professional innovators through education, hands on demonstration and recognition. See SW Vol. 35 No. 6 page 30 and Vol. 36 No. 4 page 30, or visit [www.International3DSociety.com](http://www.International3DSociety.com).

NSA members Susan Pinsky, David Starkman and Ray Zone attended.

### 2012 3D Technology Awards Recipients

#### Lumiere Award

- Blu-ray Disc Association for Blu-ray 3D Specification

#### Impact Award

- Fuji for the Fujifilm Finepix Real 3D W3 Digital Camera
- LG Electronics for the LG Cinema 3D TV
- Peter Wimmer for the Stereoscopic Player
- YouTube for the 3D Channel

#### Technology Award

- Cameron/Pace Group for Shadow D Technology and the Shadow D System
- Full HD 3D Glasses Initiative for FHD3DGI Standard (Panasonic, Samsung, Sony, XPAND)
- GoPro for 3D Hero System
- HDMI Licensing, LLC for Standardization of 3D Formats over the HDMI Interface. Specification Version 1.4a
- Panasonic for AG-3DA1 Twin Lens 3D Camera Recorder
- Silicon Imaging for SI-3D Stereo Digital Cinema Camera System
- Sony for HDR-TD10 3D Handycam Camcorder
- Sony for Playstation 3
- Vizio for Theater 3D



3-D Digital projection pioneer and I3DS Lifetime Achievement Lumiere Award recipient Lenny Lipton speaks at The International 3D Society 2012 3D Technology Awards ceremonies. He will also be the Banquet keynote speaker at the 2012 NSA convention in Costa Mesa, CA.

(Stereo by David Starkman)

## A Cub in Your Arms, A Glacier in Your Lap?

Anyone who wondered if they were still making full-size, spectacular IMAX 3D nature films should watch for *To The Arctic*, which initially opens April 12, 2010. An extraordinary journey to the top of the world, *To The Arctic 3D* is the ultimate tale of survival. The film takes audiences on a never-before-experienced journey into the lives of a mother polar bear and her two seven-month-old cubs as they navigate the fast-changing Arctic wilderness. Intimate footage brings moviegoers up close and personal with this family's struggle to survive in an

environment of melting ice, immense glaciers, spectacular waterfalls, and snow-bound peaks.

*To The Arctic* was filmed entirely in 15/70mm with spectacular shots designed to take full advantage of the IMAX 3D format. This is MacGillivray Freeman's third collaboration with Meryl Streep, who narrates the film. As well as presenting overwhelming 3-D imagery of the accelerating changes to the arctic and its wildlife, the film provides a documentary of the region as of 2012, perhaps nearly all that will be left to coming generations.

*To The Arctic 3D* is an IMAX, MacGillivray Freeman Films and Warner Bros. Pictures co-production, and a presentation of One World One Ocean ([www.oneworldoneocean.org](http://www.oneworldoneocean.org)). The film's companion book, *To The Arctic*, featuring photography by wildlife photographer Florian Schulz, is now available from Braided River, whose books combine photography and essays to raise awareness about some of the world's last great wild places ([www.welcometotheartctic.org](http://www.welcometotheartctic.org)). More about the film can be found at <http://www.imax.com/totheartctic>.



# Panasonic 3D1 Arrives

The long awaited Panasonic Lumix DMC-3D1 compact 3-D digital camera finally arrived on the market in February. Any 3-D product from a major company is bound to get plenty of attention in the 3-D community, and while it may resemble the offerings of several other producers in recent months, the 3D1 has quickly earned some respect from many who have tried it. While most report better image quality than the Fuji W3, especially in low light situations, and appreciate the image stabilization feature, the over-all lack of 3-D controls and the 2-D screen seem to generally relegate the 3D1 to a high quality snapshot camera.

Two major deal-breakers for most stereographers are of course the camera's 30mm lens separation and the

placement of the flash between the lenses. The small separation follows a trend in recent 3-D cameras and camcorders, not to mention cell phones. It may be a mark of how bad this has become that many people are grateful for at least 30 mm instead of the 10 to 12 mm in other recent products! The flash placement between the lenses has to represent the victory of lazy design over any concern for stereographic quality. It's as if these designers never actually look at the 3-D images, have never seen the ghastly conflicting shadows produced by the flash in the Fuji cameras, but simply saw that as a convenient place to stick the flash and be done with it. (One tiny "advantage" of the 30 mm lens spacing may be that the flash conflict is



*The Panasonic DMC-3D1. The 30mm lens spacing did, at least, force the flash a few millimeters above the lenses.*

somewhat reduced, along with depth.)

George Themelis provided a report of "First User Impressions" on the camera (including some sample pairs) in the March, 2012 issue of *STEREOGRAM* from the Ohio Stereo Photographic Society, [www.OHIO3D.com](http://www.OHIO3D.com).

For specifics from Panasonic, see [www.dpreview.com/products/panasonic/compacts/panasonic\\_dmc3d1](http://www.dpreview.com/products/panasonic/compacts/panasonic_dmc3d1).

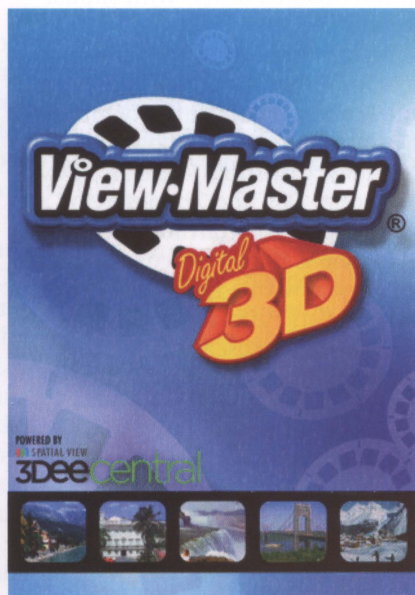
## View-Master Calling!

Fisher-Price and Spatial View have joined forces to make classic 3-D View-Master images available to users of the iPhone 4/4S via Spatial View's 3DeeSlide accessory. Both autostereoscopic and anaglyphic formats will be provided, with packets covering national parks, travel, nature, pop culture and history available from the iTunes App Store for \$1.99 each. Support for Android 3-D smart phones, Windows PCs,

and 3-D TV platforms is said to be on the way.

With its 73 years worth of images, the View-Master archive offers a huge potential treasure trove of 3-D content for digital devices. You can explore the packets available (including scene titles and numbers) in the catalog at [www.viewmasterdigital3d.com](http://www.viewmasterdigital3d.com).

Only one sample 2-D image per packet is shown, and there is as yet no information about ordering or pricing of single reels, promotional reels, talking packets, etc., or if the app includes the iconic View-Master advance lever sound effect when changing scenes.



## DeepSketch

The wheels, cams and levers of the 3-D drawing machines of the 20th century have now been replaced, like so many other gems of mechanical imagination, by an iPad app. DeepSketch, from Machineboy, is a digital sketchbook that provides another dimension to drawing on screen. The depth of brush strokes can be controlled and viewed in real time using anaglyphic glasses and an iPad or iPad2. With one simple brushstroke you can paint a line that starts just above the iPad screen and then descends behind it. New features are constantly being added. For sample anaglyphic images and more information, see <http://machineboy.com/blog/apps/deepskech>.





# Every Labor Day

by Betty Drinkut



For the craft show, artisans put a blanket or piece of cloth on the table and display what they've made since last year. Judges and other dancers wander around and chat about technique, styles or supply sources. Powwow (or pow wow or pow-wow) derives from the Narragansett/Algonquin languages, which also provided the words squash and succotash.



In the traders building you can either buy supplies to make your own or buy from very skillful craftpersons. This vendor has been wowing visitors with beadwork for several years. The style of the work is mainly Plains Native American. Umbrellas are used by some dancers to shade the sun in an afternoon dance.

As I browse through the pages of *Stereo World* I linger on the articles on the historic cards. These bring back memories of sitting in the middle of my grandparent's living room with a stack of cards and their stereoscope. The cards took me miles away from our farm and showed me wonderful sights. Kids today see those sights on their televisions with hundreds of cable channels. Are there things to see with unusual charm like the sights of the old stereo cards? Yes...

Every Labor Day for 49 years, the Tecumseh Lodge in Tipton, IN has hosted a Native American Powwow. The Tecumseh Lodge is a group from the eastern Midwest that cares about Native Americans and loves to help preserve their culture by teaching its ways to others. The lodge began as a group of young adults that had aged out of a Boy Scouts of America Explorer special interest group called Kunieh. These young adults wished to continue getting together working on crafts, singing and dancing, so they formed the Tecumseh Lodge and welcomed others with similar interests to join.

Before continuing with this story, it is important to understand what the term powwow entails. One gentleman we met said a powwow is a birthday, Christmas, Veteran's Day, Memorial Day and Thanksgiving all in one. It is your birthday because everyone is happy to see you and greets you with a hearty handshake or a hug and gifts are given; it is Christmas because there is a religious aspect to the event which implies respect and reverence (and gifts are given); it is Veteran's Day because all veterans are honored; it is Memorial Day because tribute is paid to fallen heroes; and it is Thanksgiving because there is a great deal of food at the event (and it is important to



note that it is considered offensive to refuse food that is offered by someone at a powwow).

Powwows have not always been understood. In fact, powwows were illegal at one time in the United States but became legal once again during the 1920s. According to [www.powwows.com](http://www.powwows.com), "Powwow time is the Native American people's way of meeting together, to join in dancing, singing, visiting, renewing old friendships and making new ones. This is a time to renew the old ways and to preserve a rich heritage." Some participants believe that a powwow is also a time to pass the traditions to the youth so they can be preserved in future generations. This is what Tecumseh Lodge does. Labor Day 2010 was the 50th Labor Day celebration of this passing on to future generations.

In this article I take you to the busy Saturday at the 49th celebration. The day begins with the PA system announcing the breakfast menu available in the 4-H building. Then, as people emerge from their campers, tents, and teepees, the first call for the craft contest is announced. Slowly chatter fills the camping area and people begin moving toward the 4-H building to lay out their craft items that have been made since last year's contest. Some crafters are expert and some are novice, but all are proud of their work. The craft items range from yarn covered grass dance outfits to intricate beadwork. Everyone mingles, chats, and compliments the crafters on their work. While in the 4-H building, many powwow goers grab a bite of breakfast.

After the craft show the traders offer everything from materials to make outfits and head pieces to readymade accessories or knick-knacks and collectibles. For lunch, buffalo burgers, fry bread, and tacos are available.

The afternoon dance starts at 1 PM, and the first dance event is the Gourd Dance. One of the most important people at a powwow is the Master of Ceremonies. Dana LaQuay was the 2009 MC. He announces first call for dancers, checks with the arena director and head singer to make sure they are ready and then lets the head dancers know it is time to dance.

The Gourd Dance is very symbolic, and if you watch and listen it can be



*In the afternoon dancers lay blankets on the seats of the arena to reserve a seat for the evening dance. These young lady fancy dancers have their seats ready for the evening dance and are enjoying the afternoon one. The powwow was documented using a Canon 570 twin rig with StereophotoMaker and Irfanview for alignment and resizing.*



*Everyone dresses in his or her best for the Saturday night dance. This is the master of ceremonies, Dana LaQuay, and his friend, Jenni. Dana tells what is happening and when the specials are, and makes everyone feel welcome. Jenni is in a zingle dress with all the appropriate accessories.*

a very special experience. After the Gourd Dance, there is intertribal dancing where you will see all kinds of outfits representing different tribes and styles of dance. All dancers must follow the head man and lady dancers. It is not a follow-the-leader routine, but everyone waits until the head man and lady have begun dancing, and dancers watch them for leadership during different parts of the dance session. It is a large responsibility to be a head dancer; you must have complete outfits, you must know protocol, you must know the various dances you might be asked to lead, and you must be ready

to dance every dance during every session. There are other members of the head staff who help you—the master of ceremonies, the arena director, and the head singer. During the afternoon, intertribal dancing is typically the time when the head man and lady have their giveaways. A giveaway is defined as the time when the members of the head staff give gifts to the powwow committee, other members of the staff, mentors, friends, and sometimes to all of the dancers. The giveaway is an expression of gratitude for being honored as head staff.





These male fancy dancers are preparing to join the grand entry. The young man is dressed in full outfit and he will watch and imitate the older dancers.



An individual men's fancy dancer making his feathers and ribbons fly. This is the most energetic dance style and the dancers must be very athletic. I have seen men's fancy dancers turn flips in the arena.



The ladies fancy dancers wear their shawls over their shoulders and when they are jumping and skipping to the beats they unfold their arms to imitate a butterfly flying.

There is quite a lot to be passed on to future generations, but as young people come with their families, they learn the traditions, and when they become young adults (and are often asked to be head staff) they have learned the protocol, and the older crowd can look on with pride as the young people take their place in the tradition.

After the afternoon dance there is a supper break before the night dance session. It's a hectic couple of hours as people eat and dancers begin the process of dressing in their finest dance clothes. During the night dance the dancers wear new dance clothing or try new styles of dance. It is a time to come out of one's shell.

The night dance begins with a short session of Gourd Dancing followed by the Grand Entry. The dancers gather at the east side of the arena and arrange themselves behind the color guard, the head staff, and veterans according to dance style. Men's traditional is first, then the grass dancers, then the men's fancy dancers, followed by the traditional ladies', then the jingle dancers, and finally the colorful ladies' fancy dancers. The dancers are counted as they enter, and generally 350 to 400 dancers come in for the Grand Entry on Saturday night at Tipton. There is the presentation of the colors, prayers, and honoring of the veterans before the intertribal dancing begins. 🍷

## Corrections

(Continued from page 10)

still exists amongst some serious cycle historians regarding the invention being that of the Michauxs and another Frenchman, Pierre Lallement. We can now add the Raddison attribution to the history we are trying to verify.

Thanks to everyone involved in awarding me the 2011 NSA Award for the "Best Stereo World Article on Historical Stereoscopy. I am very honored.

— Loren Shields 🍷



# Co van Ekeren

## 1947-2012



Co van Ekeren with his drum shaped, sequential lighted slide viewers.  
(Stereo by Susan Pinsky)

For those of you who did not know Jacob van Ekeren (known as Co to his friends and everyone else), he was one of the few designers and fabricators of custom-made 3-D viewers and twin digital camera rigs. Working alone in a small home workshop in The Netherlands, he had been selling his products all over the world since 1997.

We were totally surprised and shocked to learn that Co had passed away March 7, 2012. According to Gert-Jan Wolkers, of the Netherlands Society for Stereo Photography (NVVS), Co collapsed in his home on March 2nd, and was taken to hospital. He apparently recovered, but was weak. Within a few days, tests revealed that he had a pancreatic tumor, and it was apparently advanced enough that the doctors gave him just a couple of weeks to live. That sad news became even sad-

der when Co passed away less than a day later.

We have to admit that we can't quite remember the first time we met Co. It was undoubtedly at one of the ISU (International Stereoscopic Union) Congresses. And it was long before the beginnings of digital 3-D photography. Co's first products were viewers for 3-D slides, in both Stereo Realist and twin 35mm formats. In the late 1980s, when twin-35mm rigs and custom built full-frame 35mm 3-D cameras were becoming more popular, there were no factory made viewers for this format. Fellow Dutchman Hugo DeWijs was making super high quality viewers with stainless steel bodies and superb optics. Co came along with some healthy and cheaper competition,

using plastic materials, and excellent quality less expensive Russian made optics. He offered both lighted and non lighted viewers.

One of his most complicated yet beautifully designed and executed items was a drum shaped sequential lighted slide viewer. Using hand-made custom-built interchangeable internal slide holding drums, this viewer would show either 15 Stereo Realist format images, or 12 twin 35mm images. Pressing a red button on top would turn on the internal lighting, and change the slide to the next image. When finished, after a set time interval, the drum would rotate back to the number 1 starting position, and then the lights would turn off.

(Continued on page 25)



Co van Ekeren with some of his digital 3-D rigs at the 2007 NSA/ISU convention in Boise, ID.  
(Stereo by David Starkman)



Co van Ekeren and David Starkman in Co's home workshop in The Netherlands following the ISU congress there in August, 2011.

(Stereo by Susan Pinsky)





# Quentin Burke, R.I.P.

Quentin Burke, SSA member #818, passed away at the age of 83 Saturday, February 11, 2012 at his home in Holtville, California. Readers will recall a recent edition of this column (SW Vol. 36, No. 3) in which Quentin recalled his career with the SSA and stereo photography.

In that issue Quentin wrote that "Stereo photography has been an important part of my life. I've had to give up the folios, but I haven't given up my love for the medium."

At that time Quentin noted that he still had hundreds of views to mount.

Besides being a 3-D photographer, Quentin was a publisher, journalist, entrepreneur and world traveler who produced the "Q-Vue" stereoview card mounts through his Quellen Company. He also printed the NSA Program Book for the 1993 Convention in San Diego.

## Speedy Alpha Folio

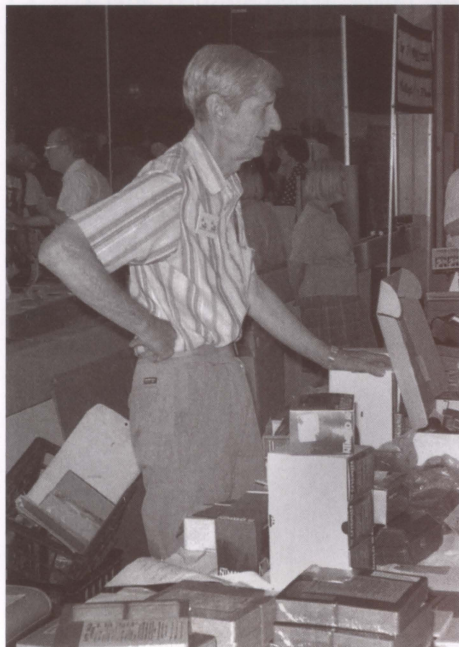
The Speedy Alpha Folio, still running after more than 30 years, continues to showcase some very fine and varied work by its members. Betty Drinkut has begun to hand cut

# The Society

News from the Stereoscopic Society of America

by Ray Zone

Quentin Burke at the Trade Fair with his packaged "Q-Vue" foldover stereo card mounts in the foreground at the 1993 NSA Convention in San Diego.



Betty Drinkut made a hand cut matte window for this stereoview titled "Mississippi Reenactment" in the Speedy Alpha folio.



paper patterns as a matting and framing device and her recent stereoview card titled "Mississippi Reenactment" is an interesting example of her technique.

Hiking with his family on Memorial Day in 2011 at the Sequoia National Park produced some fine 3-D opportunities for Philip Steinman who sent around a stunning stereoview card of two towering trees hovering in mist that is quite dramatic. Titled "Giant Forest Pairing," the view has tremendous atmosphere and is quite pictorial.

Ernie Rairdin has continued producing his political series and sent around two views of Michele Bachman that are colorful and razor sharp. Ernie is compiling a book and slide program that we will hopefully enjoy in July at the NSA Convention in Costa Mesa, California.

The Stereoscopic Society of America is a group of currently active stereo photographers who circulate their work by means of postal folios. Both print and transparency formats are used, and several groups are operating folio circuits to meet the needs in each format. When a folio arrives, a member views and makes comments on each of the entries of the other participants. His or her own view, which has traveled the circuit and has been examined and commented upon by the other members, is removed and replaced with a new entry. The folio then continues its endless travels around the circuit. Many long distance friendships have formed among the participants in this manner over the years.

Stereo photographers who may be interested in Society membership should contact the Membership Secretary, Les Gehman, 3736 Rochdale Dr., Fort Collins, CO 80525, (970) 282-9899, [les@gehman.org](mailto:les@gehman.org)



Sequoia National Park, May 28, 2011



Stereograph by Philip Steinman © 2011

Giant Forest Pairing

Philip Steinman's moody stereoview "Giant Forest Pairing" conveys monumental redwood trees towering into the mist.

## Letterbox Print Folio

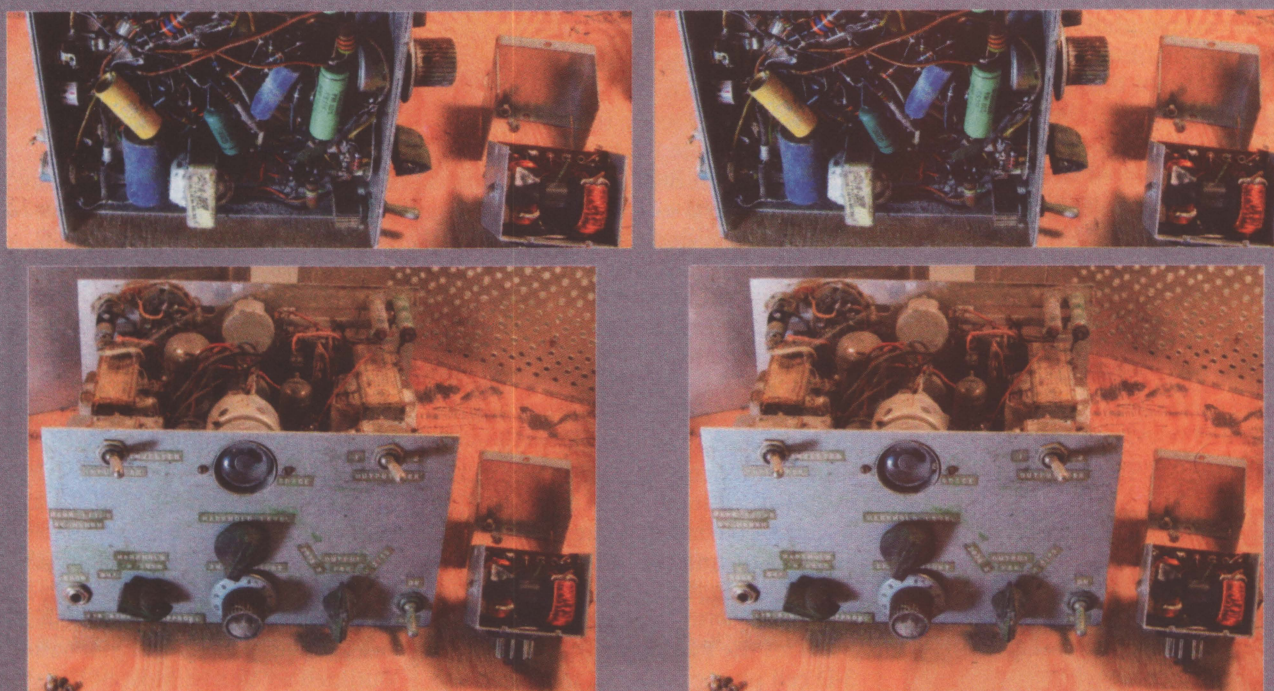
The Letterbox Print Folio, invented by Craig Daniels who also serves as Circuit Secretary, is a unique and cost-effective way for members to share their stereoviews. Each view is digitally printed out on a single sheet of paper, folded as three sec-

tions which are then used for additional information pertaining to the view. The advantage is that the folio is extremely light and can be sent by mail in a single number eleven-sized envelope.

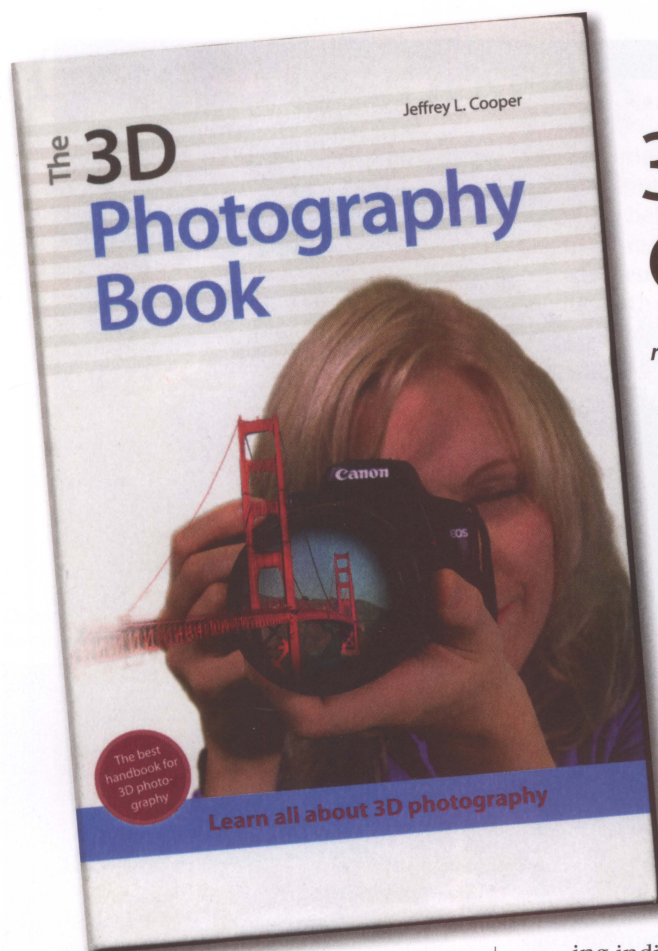
The Letterbox Folio currently has six members who are all expert both in stereophotography as well as the digital techniques necessary for participation in this folio. The current envelope included an interesting multiple view by Craig that he titled "FSK" (short for Frequency Shift

(Continued on page 28)

"FSK" by Craig Daniels in the Letterbox folio depicts amateur radio gear in a clever combined view.







# 3-D for a Digital Generation

review by John Dennis

While at first glance it may seem strange that a 3-D photography text features on its cover a digital SLR with no evident 3-D lens or attachment in place, *The 3D Photography Book* by Jeffrey L. Cooper is in fact filled with well organized information about shooting stereoscopic photos with a variety of equipment available today. (Cooper operates the website [www.3dphoto.net](http://www.3dphoto.net) and the associated 3D Photo Forum.) The book is clearly aimed at an audience almost completely attuned to digital images in terms of capture, storage and display. (The Canon SLR on the cover may have something to do with the publisher, Habakuk Books, having produced books for that company.)

For instance, a chapter titled "The Viewing Media" first goes through various 3-D television formats, followed by computer monitors, 3-D

picture frames, and mobile phones—including a photo of the Hasbro my3D phone attachment. Prints, from anaglyphic to lenticular to pairs come last, followed by a boxed item about View-Master and the relative complexity, in the digital age, of creat-

ing individual personal reels.

A foreword by NSA member Carl Wilson provides a brief history of stereography, taking readers completely new to it from Wheatstone through the collectible views of the American Civil War to the Fuji W3 in four pages. Compressing so much technical history into a few paragraphs has its risks. One sentence credits Brewster with helping Holmes design the Holmes-Bates viewer, when of course it was the *limitations* of the Brewster scope that inspired Holmes to create his improved viewer, building on Brewster's use of prismatic lenses.

The second chapter invites first-timers to try their first 3-D photos as sequential pairs using any digital camera, aligning them using StereoPhoto Maker, and viewing them on a 3-D TV. Actual 3-D cameras follow this, starting with a nod to film cameras by including the Realist and Nimslo. (The Loreo isn't included, although the Loreo Lens In A Cap is covered in a later section on advance techniques with digital SLRs.) Coverage of digital stereo cameras opens with the Fuji W3 and includes the Panasonic DMC-3D1, 3-D cell phone cameras, the Sony

Bloggie, the Aiptek, the Lumix 3-D lenses, and even the Nintendo 3DS.

A chapter on shooting 3-D with a digital SLR goes into the basic details of creating hyper and hypo stereos, along with introductory material on the use of synchronizing hardware for dual camera rigs. The best sample imagery in the book is found in the section on "Taking 3D Pictures" which is divided into the types of subjects and conditions commonly encountered: Nature & Landscapes, Cities And Architecture, Indoor Architecture, Nighttime, People and animals, Flowers, Macro And Close-up, and Aerial 3D.

A section on assembling and manipulating 3-D images goes into illustrated, step-by-step instructions on the use of StereoPhoto Maker, including some detailed advice on anaglyph techniques. A brief chapter on 3-D videos and movies is followed by suggestions for "Further Reading and Exploring" where *A Village Lost and Found* leads the recommended books and two of Barry Rothstein's phantogram books are joined by David Klutho's *In Your Face 3-D*. The NSA tops the list of 3-D groups, but in one of the few typos in the book, the website provided takes readers to a car audio company!

The high quality of sample views in *The 3D Photography Book* is enhanced by four pages titled "Inspiration" where stereographers Will Toohey, Gordon Frost, Carl Wilson and Hillary Hess discuss their stereo histories and techniques alongside their stereos, which could well inspire 3-D beginners to start shooting after learning the digital basics outlined so clearly. Most of the stere-

## *The 3D Photography Book*

by Jeffrey L. Cooper, Habakuk Books, 2011. Hardback, 6 x 9", 144 pages, illustrated with color stereo pairs for cross viewing plus anaglyphs.  
ISBN 978-952-5668-85-8.  
\$19.99 from Amazon.



problem when shooting cha-cha and especially when shooting a very wide baseline, like I did here. I knew they would be an issue when I could detect them moving through the viewfinder. To minimize the effect as much as possible I literally ran between the left and right shots (being careful to not trip and drop the camera). As you can see in this shot, there was still some motion – it was unavoidable.

However, unless you have twin SLRs with a very long sync cable, or a wireless remote capable of setting both off (the latter isn't perfect but it's good enough for a shot like this), or that duplicate camera setup with a second person pushing the shutter at the same moment as you, then this is as good as you'll get.

However, the end result is still a very pleasing, expansive shot of a very famous landmark.

**NOTE!**

Another way to get wide baseline shots on scenes that are not changing too fast is to do the "friend cha-cha." This is where you have two cameras set up on tripods and you and your friend count down "3-2-1-Shoot". This will work quite well in many scenarios.



◀ Nature- Long Distance (hyper) 3D, Yosemite National Park- Cross-eyed



◀ Nature- Long Distance (hyper) 3D, Yosemite National Park- Anaglyph

63

*A page from the chapter on shooting hyperstereos shows the book's use of cross-view pairs plus anaglyphs to illustrate various 3-D techniques, as well as special notes in blue circles.*



os presented in the book are printed as cross viewing pairs with an anaglyph of the same shot directly beneath the pair. In most chapters, these pairs are much smaller than usually seen in the cross viewing format, with individual images at 41 to 43 mm wide. Whether this was done for layout convenience or to make things easier for beginners isn't known, but old hands (eyes?) at cross viewing may overshoot at first.

For friends or family members who generally choose the 3-D over

the 2-D showings of movies, enjoy seeing your stereos, and have at least considered buying a 3-D TV, camera or phone, this book would make an ideal gift. 📺

## Co van Ekeren

(Continued from page 21)

His high-end products were marketed in the USA by Jon Golden at 3-D Concepts. Our own company, Reel 3-D Enterprises, sold his simple hold-up-to-the-light viewers that he called "channel viewers" because the bodies were made of plastic channel material used in building construction. The design was simple, but the optics were excellent.

Around 2003, at an NSA convention, we saw one of the first twin digital camera rigs that Co produced, being demonstrated by Jaap Boon of the Amazing Card company. Based on that we ordered the next model, to be made from two 4 megapixel Sony P43s. Around 2006 we upgraded to the 7 megapixel twin Sony P200 rigs, which we are still using today, with excellent results.

Each time a camera model was discontinued, Co would buy and test many cameras before coming out with the next model. You can still see some of the results on his web site at [www.ekeren3d.com/](http://www.ekeren3d.com/). The last model he created was his most ambitious to date, based on the Sony NEX 5N camera.

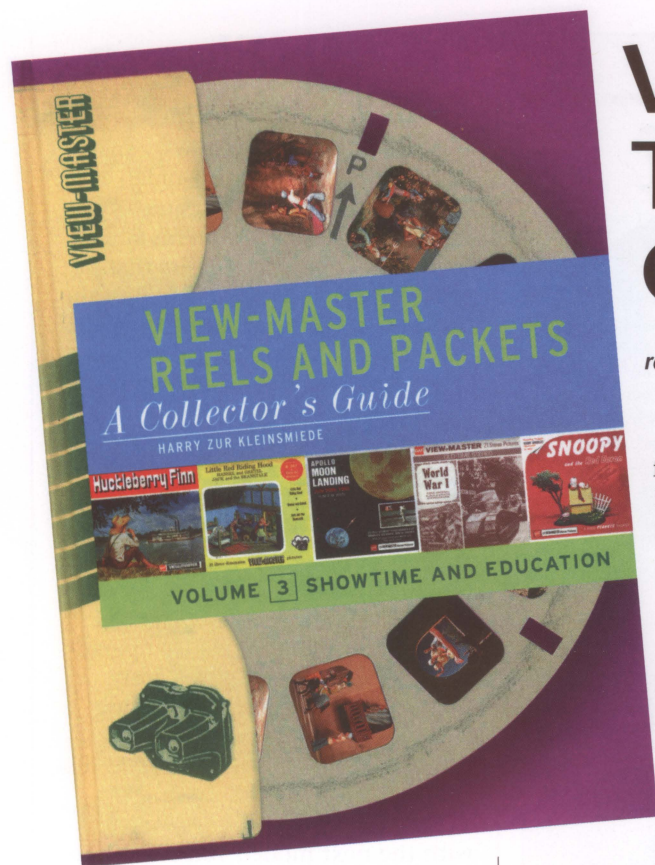
We were lucky enough to visit Co at his home for an entire day after the ISU Congress in The Netherlands in August of 2011. At that time he was in apparent good health, and busy working on his cameras and stereo viewers for the iPod, iPhone, iPad and Galaxy Tab devices. We sincerely hope that members of the Dutch 3-D club find some way to continue the work that Co has been doing so well for so many years. This is a great loss to the 3-D community. For us it is also the loss of a good friend of many years, and of a very kind and gentle person. [For pictures of several of Co's projects, go to <http://world-of-3d.com/3d-igital-equipment/ekeren-3d-equipment/index.html>.]

– Susan Pinsky & David Starkman 📷



# View-Master Trilogy Completed

review by Sheldon Aronowitz



The much anticipated Volume 3 of Harry zur Kleinsmiede's View-Master "Trilogy" (Volume 1 *World Travel* issued 2001 and Volume 2 *USA and Canada* issued 2003) has finally been released. Just one look at this massive volume tells you that this hardbound, 7 by 10 inch, 960 page book is something special indeed, containing about 2,000 black and white illustrations and 64 full color pages showing packets, products, and ads! Not surprisingly though, as the author of *View-Master Reels and Packets Volume 3 Showtime and Education* stands alone among View-Master collectors.

I had the distinct honor of reviewing Harry's first book in the series (SW Vol. 28 No. 2 page 30), and I will repeat some of my initial comments as there are many new collectors since then who may not be

familiar with Harry zur Kleinsmiede. Harry has been collecting View-Master longer than anyone else in the world! He has been an avid collector since 1952, when he was 5 years old, and has been an active and successful promoter in keeping the popularity and practicality of View-Master alive.

Although View-Master is Harry's primary interest, he is a major personality in all areas of 3-D, being one of the founders of the Netherlands Society for Stereo Photography (1973) as well as the International Stereoscopic Union, founded in 1975. Harry was a prolific private publisher of View-Master reels through his publishing house, 3D Book Productions, established in 1986. Harry has published some of the most beautiful and varied View-Master illustrated books on educational and entertaining topics. These publications are still much sought after today—each one being a treasure in its own right.

Harry's knowledge of 3-D, and View-Master in particular, is mind boggling—and he is always willing to share this knowledge with anyone who is interested. His knowledge of View-Master releases and View-Master history puts him in a league by himself—there is no one else more qualified to have produced such a three volume set as this.

Over the years there have been View-Master publications dealing with single reels, packets, values, history, etc. This book, and the earlier two volumes, touches on those same topics and it does so in quite a unique manner. Being more of a book on the View-Master single reel and packet releases, there is still

much history to be found in this and the prior two volumes. Much of the history discussed in this book is not generally known among collectors and is quite a treat to learn about. The reels and packets listed and discussed are amazingly exhaustive and no detail is left out. No other listing comes even close in coverage of content or variations, and even many of the planned, but never released, reels and packets are discussed. Following the system of the prior two volumes, reels and packets are listed by topic as opposed to numerically or alphabetically—although at the end of the book you'll find many appendices that follow the numerical listing. This system does not replace or negate the importance of an alphabetical or numerical method—but rather complements it and completes the missing link of the "trio". This is reminiscent of the old reel lists included in the packets—where all reels and packets were listed by category. This certainly makes researching whether a reel or packet was released on a particular topic an easy chore. Prior to this such research was tedious, time consuming, and sometimes next to impossible.

Also—this book is not a price guide—something which Harry makes clear from the start. Prices constantly change and can increase or decrease sharply over the years. Harry states in the beginning of the book that "The main purpose of this book series is to record and identify the View-Master reels and packets that have been released and when they have been released."

Preceding chapter 1 is a 28 page "general information" section containing over 25 topics such as market research for new View-Master titles, the development of stereo drawings and 3-D conversions for View-Master

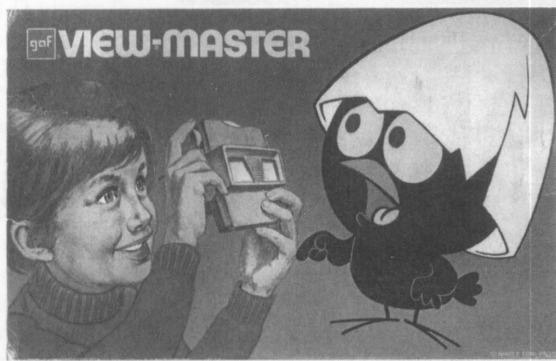
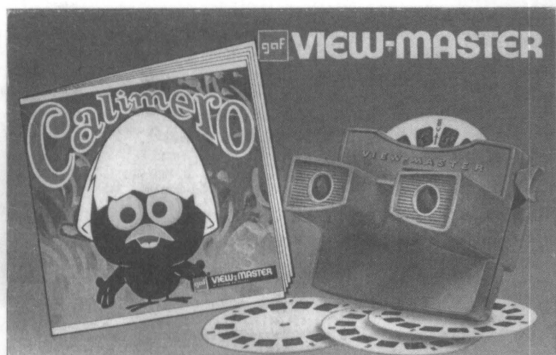
## View-Master Reels and Packets - Volume 3: Showtime and Education

by Harry zur Kleinsmiede, 3-D Book Productions, 2012. Hard cover, 960 pages, 64 pages in full color. \$110.00 plus \$24.00 for shipping worldwide. Available from the publisher, [harry@uitgeverijakasha.nl](mailto:harry@uitgeverijakasha.nl) or [www.stereoscopy.com/3d-books](http://www.stereoscopy.com/3d-books) as well as other dealers.



— D 129\* Calimero

© 1973 Paget Film  
 FIRST ISSUED AS: © Nino e Toni Pagot  
 WITH COLOURING BOOKLET →  
 ITALIAN TELEVISION CARTOON SERIES  
 ALSO ISSUED IN SPECIAL GIFT BOX  
 (SEE PICTURES BELOW)



One of many packets available only in Europe, D 129 Calimero is illustrated on page 385 in the section on European Cartoon Releases in Chapter Seven, "Cartoon Favorites." The packet featuring the Italian television cartoon character included a coloring book and was also issued in a special gift box.

reels, the reason behind the "For Stereo Viewing Only" reels, booklet styles, how out of print reels were handled in Belgium, etc., as well as reference to other such interesting topics discussed in Volumes 1 and 2. The information in this section is most enlightening and interesting and could actually stand on its own as a small book!

Chapter 1 deals with special View-Master releases such as RP reels, listing over 50 pages of RP reels by category! I often observe that View-Master collectors give little credence to the RP reels and often toss them aside or overlook them at shows in favor of other reels and packets. Perhaps this is due to the lack of information on the sequence, logic, and categorization of these reels. Many are parts of reel packs and sometimes there is no particular sequence or

logical meaning to the numbering system of the RP reels. This has made it confusing and frustrating in determining where these reels belong and how they may be part of a particular set. With this book as a guide, the RP reels will now surely become more desirable and many collectors will experience a renewed interest in them. Although most of the images in the RP reels have been taken from existing images, Harry points out that there are some scenes which were previously unreleased. So don't overlook these RP reels anymore.

Other topics of chapter 1 include Preview and Demonstration (DR and DRE) reels as you have never seen before (45 pages of DR and DRE reels!), experimental/educational reels (XED Reels), Japanese Tomy 3-reel sets, View-Master during World War II, Movie Preview reels,

Rose Court reels, Toy Fair reels, the relationship between the Tru-View cards and View-Master, etc. All this is presented in a thorough manner not to be found anywhere else.

Chapter 2 covers View-Master sound releases and includes extensive information on the rare and relatively unknown "Record-A-View" releases, Sawyer's "Correlated Classroom Materials", the audio cassette system which was only for sale one year, and other scarce sound systems, as well as the more commonly known talking View-Master sound reels and viewers.

Further chapters cover the Fairy Tale reels, Children's Stories, Religious, Adventure, Cowboys and Indians, Cartoon Favorites, Television and Movies, Disney, Natural History, Space, World's Fairs and Expositions, Royalty, Presidents, The Pope, Scouting, Sports, Science, Music, Art, and Architecture, and so much more.

Each category contains so much relatively unknown information about special reels, historical tidbits, View-Master publication excerpts, correspondence, etc., that even the most advanced and knowledgeable

Chapter One covers "Special View-Master Releases." A section on Experimental Educational XED-Reels is illustrated with the 1948 reels and descriptive pamphlets XED-2A and XED-2B, Shipbuilding During World War II, covering the building of Liberty ships in View-Master's hometown Portland, Oregon.





collectors will delight in the previously unknown information they will find throughout.

Chapter 13 covers the various View-Master games issued over the years. Did you know that the matchbox cars which came with the "Grand Prix" game were not issued separately and that Matchbox car collectors would buy the game, keep the Matchbox cars, and throw everything else away?

Chapter 14 covers all the medical books and reels.

Chapter 15, titled "Custom Reel Projects" is a real treat. Starting with the Coca Cola reels and the lesser known 7-Up reels, to many other projects—some commonly known and many relatively unknown, with the stories behind every project.

The last chapter covers the history and releases of Harry's company—3D Book Productions—but the book is far from ended, as here comes the extensive appendices!

There are 20 categories in which the reels and packets are listed numerically by category—such as non-scenic early reels, non-scenic unnumbered packets, B, T, G, E, VL, D, H, J, K, L, M, and N series, 1,000 -

9,000 series, the Fisher-Price 5 digit numbering system, etc.

This is followed by a 32 page View-Master bibliography covering books about View-master, the View-Master publications such as the *Dealerscope*, *Sawyer's News and Views*, *Sawyer's News Reel*, etc., View-Master articles in *Reel 3D News*, the Bill Wolf series, *3D International Times*, View-Master 3D Club Newsletters, *Stereo World* articles on View-Master, the *V.C.T.A. Review*, *3d Aktiv*, View-Master articles in *Inside 3D*, as well as View-Master articles in various newspapers and magazines. Then there is a chapter on View-Master in television and the movies. The book ends with the identification of the hundreds of items pictured in the 64 color pages.

Collecting View-Master for about 30 years and having a collection among the top ten in the world, I thought I knew quite a bit about the subject—not everything of course, but as close as one can get. Well, I was sure in for a rude awakening to discover the VAST amount I never knew—information about special releases, about variations, about titles both released and unreleased, etc. I

can't count the number of times I said to myself "Wow—who knew?"

I don't think there are many companies with such a storied history as View-Master. So much knowledge and information would certainly have been lost if it were not for Harry zur Kleinsmiede—and that would have been a real shame. Now this history will be kept alive thanks to Harry's book! And it is as beautiful as it is informative. *Volume 3 Showtime and Education* and the two previous volumes are a must for anyone who loves and collects View-Master, regardless of the size and scope of your collection. Anyone who reads this book will certainly have a new (or renewed) appreciation for View-Master.

As I wrote in my short comments on the Yahoo Group View-Master list when I first received this book, if I had one wish it would be for everyone at Mattel/Fisher-Price to read this book from cover to cover—and if that happened I could guarantee you that View-Master would be brought back to its glory days of the 1950s and '60s. The effort and research that went into this book is mind boggling and Harry zur Kleinsmiede has done the hobby a wonderful service! I look forward to the supplement book promised in two to three years in which Harry will provide us with additional information, updates, and coverage of any new releases.

I strongly urge everyone with any interest in View-Master to purchase this book, as well as volumes 1 and 2—but I also recommend it to anyone who has an interest in any area of 3-D, as well as to the general public who may only have memories of View-Master from their childhood. As much as the book is an exhaustive compilation of View-Master releases, it can also serve as an inspiration to any person or company, demonstrating what can be accomplished with dedication, hard work, and a love for the product you are producing.

No 3-D book collection is complete without this book and its prior two volumes. [Combined, the three comprise a trove of information nearly five inches thick!] This is the definitive, scholarly source for View-Master reels and packet identification. 📖

## The Society

(Continued from page 23)

Keying). It depicts "an old piece of lovingly home-made amateur radio gear" which Craig left in "as-found condition" for the view, including "dirt, bugs and all."

Daniels used a Canon A590 for the view captured at 8 megapixels of resolution and wrote he "should have used a slide bar" and that he "suffered making the corrections." Letterbox folio member David Goings was conversant with the radio technology and wrote that he "first used a TTY (Radio Teletype) for dial-up connection to a remote computer in 1971."

### How to Contact the SSA General Secretary

Ray Zone is the General Secretary of the Stereoscopic Society and in

that position is responsible for production of this column in *Stereo World* magazine and, according to the Membership Rules of the Society, is also "responsible for trying to keep the Society functioning effectively and harmoniously." Folio secretaries and any member of the NSA interested in the SSA are encouraged to contact Ray via email at: [r3dzone@earthlink.net](mailto:r3dzone@earthlink.net).

### How to Join the SSA

To join the SSA one must first, of course, be a member of the NSA. For placement in a stereocard, transparency or digital folio of their choice the new SSA member must notify Treasurer Les Gehman at 3736 Rochdale Dr., Fort Collins, CO 80525, (970) 282-9899, [les@gehman.org](mailto:les@gehman.org). 📖



# 3-D's Leading Edge at SD&A XXIII (Continued from page 15)

stereoscopic imaging at a time when it's becoming a mainstream phenomenon. At the end of the first day of papers a Stereo Theater showcased many 3-D films from around the world and the culmination of the second day took place with an Interactive Paper and Symposium Demonstration Session, presenting many novel concepts for stereoscopic image applications.

Founded by John Merritt of the Merritt Group, the SD&A event is international in scope with attendees and presenters from all over the world. This year many sessions ran concurrently in two different rooms so that attendees were faced with choosing between presentations on 3-D Image Processing or Autostereoscopy, 3-D Image Crosstalk or Quantifying Perception and Comfort. The opening Keynote Presentation was by Masayuki Kozuka from the Panasonic Corporation who discussed the company's stereoscopic 3-D technologies, standardization and business strategy. Panasonic is committed to stereoscopic display and camera manufacturing and is a member of the Full HD 3D Glasses Initiative, a group of companies including Samsung, Sony and XPAND


who are invested in "active" stereoscopic displays using LCS (liquid crystal shutter) glasses for image selection. One goal of the initiative is to arrive at universal standard protocol and interoperability for all active stereoscopic glasses.

In a session on 3-D Cameras and Mobile 3-D, chaired by Michael Weissman, Lenny Lipton presented a paper on a Polarizing Aperture Stereoscopic Cinema Camera. This invention is part of a strategy to reduce the interaxial distance between the left and right eye lenses of a digital capture device without the use of a beam-splitter or half-silvered mirror. It employs electro-optical polarizing apertures integrated into an RGB array. Though a prototype still needs to be built, Lipton stated that his proposed invention would functionally achieve interaxial values as small as 10 to 15 millimeters.

An array of highly diverse stereoscopic motion pictures was shown in the Stereo Theater playing off a digital projector and a Lightspeed Design 3-D server. The content ran the gamut from Hollywood studio clips in 3-D to demos, cartoons and music videos. Winning the Award for Best

Stereo Theater content was Eric Kurland, LA 3D Club President, for his stereography and camerawork on the OK Go 3-D music video *All is Not Lost*.

The second day opened with a Keynote Presentation on The Past, Present and Future of YouTube3D by Pete Bradshaw, who initially implemented it, and Debargha Mukherjee, who has developed an automatic stereo conversion module for the website. YouTube was recently presented a 2012 3D Technology Award by the International 3D Society for its implementation of the 3D Channel. Longtime holographer Walter Funk of the Holographics Company presented a rapid fire paper on the History of Autostereoscopic Cinema in a session devoted to autostereoscopy. Hirotsugo Yamamoto of the University of Tokushima won an award for his novel stereoscopic display. Nearly a hundred papers were presented on 3-D cinema, gaming and autostereoscopic displays over the course of three days. It's an annual feast of technical stereography that continues strong under the stewardship of Andrew Woods and all of the session chairs who keep the event alive. 📺



Author / Article Title

Book Reviews

Cameras

Cover Photographers

Miscellaneous Subjects

Movie Reviews

Personalities & Celebrities

Photographers (modern)

Photographers Publishers (vintage)


Projectors

Viewers

View-Master Reviews



## STEREO WORLD INDEX

THE MAGAZINE OF 3-DIMENSIONAL IMAGING: PAST & PRESENT



**Version 2.0 through 2008**

**Vol 1-1 through Vol 34-03 1974-2008**

by Sherryl & Ernie Rairdin

*The Stereo World Index*  
 Edited by Sherryl & Ernie Rairdin  
 (Vol.1 #1 through Vol.34 #3)  
 1974-2008 is now available  
 as a bound, user-friendly  
 hard copy book.

Order directly from [lulu.com](http://lulu.com)  
 for \$20.00:

<https://www.lulu.com/commerce/index.php?fBuyProduct=5036479>



by Richard C. Ryder

# Guglielmo Marconi

## Hero of the Airwaves

**H**unched in the tiny wireless cabin, with co-operator Harold Bride peering over his shoulder, Jack Phillips pounded away at the key. "CQD...CQD...MGY." The latter was the big ship's call sign, the former the international signal for distress.

Some 58 miles away, Harold Cottam snapped awake at the wireless receiver in his cabin on the Cunarder *Carpathia*. It had been a long day and most of the traffic had been conventional. This was anything but. He had missed *Titanic's* original distress call and had tried to contact Phillips on a routine matter, only to be astounded by the dramatic reply.

Cottam pounded out a hasty acknowledgement then bolted from the cabin. Breathlessly he blurted out the news to the bridge officers, then burst without knocking into the captain's cabin. Arthur Rostron was furious—for about three seconds—then grasping what Cottam was trying to tell him, asked a single question, "Are you sure?"

Rostron began issuing a succession of rapid-fire orders. Turn the ship around, head northwest, more specific course to follow as soon as it's worked out. Ring up the engine room, increase to flank speed. Double the lookouts on the bow, tell them to keep a sharp eye out for ice. Rig out the lifeboats and side ladders. Confine *Carpathia's* passengers to their cabins, no need to have them underfoot.

Back on the other ship, Bride brought the news to Captain E. J. Smith on the bridge. *Carpathia* was coming to the White Star liner's assistance, coming on fast, but she was far away, perhaps too far. They were already visibly down by the head and settling despite the best efforts of the pumps. They had a few hours at most.

Returning to the wireless cabin, Bride suggested that Phillips try the new call sign, adding grimly that it might be his last chance to use it. Phillips nodded and continued hammering away at the key. The new

pulses crackled urgently over the airwaves. "SOS...SOS..." It was just after midnight on the night of April 14th-15th, 1912, and one of the pair would not live to see the sunrise.

Ironically, neither *Carpathia's* Cottam nor Bride and Phillips aboard the *Titanic* were employees of the shipping lines they served, but worked instead for the Marconi Wireless Telegraph Co.

Guglielmo Marconi was born of well-to-do mixed Irish-Italian parentage in Bologna in northern Italy in April of 1874. Following a private education in which he demonstrated an early aptitude for the physical sciences, he built his own experimental laboratory on his father's estate in 1895, in order to study the properties of electricity, particularly the electromagnetic waves discovered by Hertz in 1886. Astonishingly, within a few months, Marconi was able to produce a device that emitted controlled, modulated electrical signals that could be transmitted without wires to a receiver more than a mile away—the "wireless telegraph." Though the practical applications of such a device were enormous, the Italian government proved uninterested, so Marconi simply packed up his invention and decamped to London.

Here the government proved very interested and a demonstration was arranged in which Queen Victoria sent a message to the Prince of Wales aboard the royal yacht. By 1898, both the British and American

navies were experimenting with wireless aboard their warships. Marconi himself had founded the Wireless Telegraph Co. the previous year and was working to greatly increase the range of his transmissions. Success came in December of 1901, when he succeeded in sending the first transatlantic message, from Cornwall to St. John's, Newfoundland. By now too he had established regular wireless service across the Channel between England and France and received a patent (No. 7777) for what would turn out to be the most important development of all, transmission keyed to a *specific* wavelength.

Despite Marconi's patents, there were conflicts with the rival French "Compagnie Generale Telegraphique" and German "Telefunken," as each took delight in interfering with the other's signals. In time it would all be sorted out by international convention.

A school for operators was established at Liverpool, where candidates received an intensive ten months of training before being posted to merchant ships by the separate Marconi International Marine. It was largely the isolation of ships at sea that made emergencies there so dangerous and wireless would soon deprive the oceans of many of their terrors of solitude.

The St. Louis World's Fair in 1904 saw a much-ballyhooed exhibition of "radio" while in 1909 Marconi was awarded a shared Nobel Prize in

### ARCHIVAL SLEEVES: clear 2.5-mil Polypropylene

NEW CDV (2 3/4" X 4 3/8")	per 100:	\$9	case of 1000:	\$85
CDV POLYESTER 3-mil 3 3/8" X 4 3/8"	per 100:	\$15	case of 1000:	\$140
POSTCARD (3 3/4" X 5 3/4")	per 100:	\$10	case of 1000:	\$90
4" x 5"	per 100:	\$11	case of 1000:	\$90
STEREO / #6 3/4 COVER (3 3/4" x 7")	per 100:	\$11	case of 1000:	\$100
STEREO POLYESTER (3-mil)	per 100:	\$24	case of 1000:	\$230
CABINET / CONTINENTAL (4 3/8" X 7")	per 100:	\$12	case of 1000:	\$110
#10 COVER / BROCHURE (4 3/8" x 9 5/8")	per 50:	\$12	case of 500:	\$110
5" x 7"	per 50:	\$10	case of 200:	\$35
BOUDOIR (5 1/2" X 8 1/2")	per 25:	\$9	case of 500:	\$110
8" x 10"	per 25:	\$10	case of 200:	\$65
10" x 14" MUSEUM BOX SIZE	per 10:	\$11	case of 100:	\$85
11" x 14"	per 10:	\$10	case of 100:	\$70
16" x 20"	per 10:	\$24	case of 100:	\$160

Russell Norton, PO Bx 1070, New Haven, CT 06504-1070

US SHIPPING (48 States): \$4 per order. Institutional billing. (2009)

Connecticut orders add 6% tax on entire total including shipping.





Keystone No. V11969, "G. Marconi, the Genius of Wireless Telegraphy." (the "V" indicates the view is from an original Underwood negative).

Physics. The first use of Marconi wireless in a disaster at sea came in January of that same year, when the White Star liner *Republic*, outbound from New York to Naples, collided with the Italian-owned steamer *Florida* (inbound from Naples) in heavy fog east of New York. As *Republic* began to sink, Marconi operator Jack Binns began to send out the international "CQD" distress signal. Binns' signals, relayed by the Coast Guard's Nantucket wireless station, brought the *Baltic* and other vessels hurrying to the scene, the latter from a full 200 miles away, yet in plenty of time given that the *Republic* took three full days to sink. It was a convincing demonstration of the dramatic potential of wireless.

The limitations of wireless would be demonstrated just as dramatically in an even more compelling sea disaster, again a collision involving a White Star vessel, this time with an iceberg, some three years later. Marconi himself would be among the first to board *Carpathia* when it docked in New York with *Titanic*'s survivors a few days later. Both the inventor and his heroic operators were widely praised for their roles in the tragedy, while *Carpathia*'s Capt. Rostron would receive a truly unique recognition, the Congressional Medal of Honor, for his epic response—he had in fact risked his

own ship in that gallant race to the rescue across the dark, ice-filled waters.

During World War I, Marconi developed the use of radio beams for in-flight navigation, allowing pilots to "fly blind," relying on instruments only. Medals and honors came fast now, and he was made a nobleman, a Marchese, by the Italian government. Beginning in the early 1920s, Marconi made his home aboard a private yacht, the *Elettra*, which also served as a mobile electronics laboratory.

It was during that decade that radio, a spin-off of Marconi's pioneering work, transformed the cultures of peoples worldwide, with instantaneous news, sports, and entertainment. The Jazz Age was also in truth the Radio Age.

Marconi died in Rome in July of 1937, just as the shadows of another world war were beginning to spread across Europe. He was only 63 and, had he lived just a couple more years, he would have seen further applications of his remarkable discoveries. Already, in several countries, scientists (Marconi among them) were working on the possibility of exploiting the echoes of radio signals to determine the bearing, range, course, and speed of a target object, like a ship or aircraft, as well as fixed positions, like points on a coastline—something that would shortly become known as radar. Then too,

the New York World's Fair of 1939 would see the demonstration of another spin-off with great potential, the electronic transmission of light waves, what would be in effect "telegraphic vision" or television. It had all started with him.

Marconi's greatest moment had come on that bitter April night back in 1912, when *Titanic* had gone down in the icy North Atlantic. Harold Bride was among those pulled alive from the frigid waters, having spent a miserable night atop an overturned lifeboat. Jack Phillips was not so lucky. But, although Marconi's invention, coupled with the heroic actions of Arthur Rostron, had saved over 700 lives, neither could overcome the implacable mathematics of the situation. *Carpathia* had been too far away.

Not so that other ship, the one clearly visible on the horizon from *Titanic*'s bridge and starboard side. But Stanley Lord's *Californian* would forever be known as the ship that *didn't* respond. Although surrounded by pack ice, the smaller Leyland Line vessel was close enough to have reached the scene by the time *Titanic* foundered but, unlike the big White Star liner, had but a single Marconi operator—and Cyril Evans had closed down his wireless set and retired for the night. Furthermore, although a series of distress rockets fired from the doomed vessel had excited the officers' curiosity, they had not even bothered to awaken Evans to turn the set on again! 📻



by Richard C. Ryder

# Wendell Willkie

## Gravel-voiced Challenger to FDR

The barrage balloons hung silently, unmoving, silhouetted against the darkening, twilight sky. The pencil-thin beams of the searchlights pierced the darkness above the blacked-out city, questing for the enemy. The shrill wail of air raid sirens sent people scurrying for the safety of the underground shelters. The blackout wouldn't help much tonight however, not with the light of a three-quarter moon reflecting off the broad river.

The faint drone of aircraft engines dimly perceived was followed by the sharp crack of the anti-aircraft batteries. Several brief flashes of red against the dark horizon were quickly followed by the deep, distant crump of the bombs. The East End and the docks were getting it again. The giant dome and towers of St. Paul's stood out vividly, outlined against the distant glow of the ensuing fires. This was London in the autumn of 1940.

Meanwhile, America in the autumn of 1940 was in the midst of its typical quadrennial—yet totally unprecedented—Presidential election campaign. With Europe locked in the grip of another World War, German armies poised on the Channel, the Luftwaffe nightly pummeling England's cities, and the dreaded U-boats threatening the country's Atlantic commerce, the American people stood conflicted between more active non-belligerent opposition to Nazi excesses and “isolationism”—the belief that if we stayed on our side of the ocean and minded our own business, the problems of the wider world would simply go away—or at the very least not impact us. Tens of thousands of Americans hunched nightly over their radios, listening for the voice of Ed Murrow to come crackling through the static with the familiar “This is London.” It was at this critical moment in time that Franklin Roosevelt was doing what no President had ever done before—running for a Third Term in the White House.

His opponent that year was an unconventional one, a Wall Street

businessman, until recently little known in the country at large, a man with *no* political experience, and one who had spent most of his life as a Democrat to boot. Furthermore, although he disagreed with some of FDR's New Deal economic policies, particularly those relating to public utilities, when it came to foreign policy, the two men were in virtual agreement.

Wendell Lewis Willkie had been born of German ancestry in Elwood, Indiana, in February of 1892. His parents, both former teachers, were at the time practicing attorneys. After graduating from Indiana University, he taught high school briefly, then worked as a chemist before entering law school. American entry into World War I found him working in his parents' law firm; he promptly enlisted and served in an artillery battery in France but saw no action.

With the return of peace, Willkie married and soon joined a law firm in Akron, Ohio. He had earlier been a staunch supporter of Woodrow Wilson's progressive “New Freedom” policies and now argued strongly for the League of Nations. By 1929, he had become chief counsel for Commonwealth and Southern, a large public utility holding company, moving on in 1933 to become the company's president. As such, he soon came into conflict with FDR's New Deal over government regulation of such utilities, as well as its sponsorship of the huge government-owned Tennessee Valley Authority.

In 1940, Willkie had little experience in politics beyond serving as a delegate to the infamous 103-ballot Democratic Convention of 1924 and his shift of party affiliation had gone almost unnoticed. He was a late challenger for the Republican nomination in 1940, having missed most of the primaries. Nevertheless, he had strong supporters in the business and publishing communities, and had gained some national attention through a series of magazine articles he had written. A dynamic and inspiring public speaker, his

strong support for aiding Britain had also gained him a following and he won the nomination on the sixth ballot.

There was little Willkie could do in the fall campaign, however, except to criticize the New Deal for poor management (since he actually supported many of its domestic policies) and to argue against a Third Term on principle, concepts that had little traction with the voters. The definitive issue would be foreign policy and here it was tough to distinguish between the two candidates. Willkie supported the Selective Service Act and its peacetime draft to build up the Army, as well as Roosevelt's vigorous support for Britain. Yet at the same time he tried to portray the President as reckless, charging that if FDR's promises to keep American boys out of foreign wars were as good as his promise to balance the budget, they were already “almost on the transports.”

Willkie stumped and whistle-stopped so vigorously that his voice was reduced to a hoarse rasp. All of which did little to offset public dissatisfaction with the weak isolationist record of many prominent Republican leaders in Congress. In the event, Willkie polled a larger popular vote than any other Republican to that date, yet was beaten badly in the electoral vote, 449 to 82.

Within weeks, Willkie was on a ship headed for England, bearing a letter from FDR to Winston Churchill. His high-profile visit to war-torn London highlighted the largely bipartisan American support for Britain's war effort. Back home, Willkie continued to speak out for a more active non-involvement in the war, alienating many in his own party by his highly vocal support of Roosevelt's novel Lend-Lease concept, in which tanks, planes, and other weapons and supplies would simply be “lent” to Britain without payment for the duration of the war.

Following Pearl Harbor and America's entry into the conflict at the end of 1941, Willkie eagerly embraced Roosevelt's offer that he serve as a





A typically tousle-haired Wendell Willkie and his wife Edith, likely stereographed during the 1940 Presidential campaign by Keystone.

kind of free-wheeling emissary to the Middle East, Russia, and China. It was a task that he accomplished successfully, although his support of Stalin's demand for an immediate "Second Front" in Europe engendered some criticism at home. He was a strong advocate of a more positive Soviet-American relationship and would in fact argue successfully before the U.S. Supreme Court that a naturalized citizen should not be expelled from the country simply on the grounds that the man was a communist.

Upon his return, Willkie distilled his experiences into a widely heard radio broadcast, his "Report to the People," and a popular book, *One World*, which sought to express the hopes of colonial peoples for a more active voice in their own future. He was a strange mix, this wealthy Republican Wall Street businessman and lawyer who espoused a populist, even borderline socialist, and typically Democratic agenda.

With America's entry into the war, Willkie had been able to turn his attention to two other causes he cared greatly about, an effective international organization to preserve world peace, and equal rights. His support for the former dated back to his advocacy of the League of Nations in the early twenties. The latter too had its origins at that time, in his vigorous denunciation of the

resurgent Ku Klux Klan. Yet his search for equality and social justice was multi-faceted, ranging from his opposition to European colonialism and demands that industrial labor be allowed to control its own destiny to support for anti-poll tax and anti-lynching laws.

Willkie would try again, running for the Republican nomination in 1944, but withdrawing after a disappointing fourth-place finish in the Wisconsin primary in April. It was just as well. The strenuous campaign had sapped his strength and he would not even make it to election day, dying after a series of heart attacks in October of that year, as the Allied armies swept across France and the war in Europe began to

wind down. In any event, Thomas Dewey lost to FDR's fourth Presidential bid that November.

Wendell Willkie's greatest contribution came in the year after his first, 1940 loss. By his trip to Britain as FDR's emissary and support for a more aggressive foreign policy, he was able, despite the carping of the isolationists, to demonstrate a large measure of bipartisan support for aid to Britain that truly altered the course of the war. Had the parties behaved then as they do often now, ignoring the good of the country and violently opposing even those measures they themselves approved of simply because they were proposed by the other side, we'd all be speaking German right now. ☛

## Diane Rulien, Broker/Realtor

[www.dianerulien.com](http://www.dianerulien.com)

email: [drulien@comcast.net](mailto:drulien@comcast.net)

cell: 503-307-1531

RE/MAX equitygroup, inc., Portland, OR



Certified  
Residential Specialist  
The Proven Path To Success

Call me for all your  
real estate needs,  
*because your home is  
more than just a house.*



Hope to see you at the next  
stereoscopic event or at the  
3D Center in Portland.





# Classified

Buy, Sell or Trade it Here

## For Sale

ARCHITECTURE and Design Classics in View-Master® 3D including Frank Gehry's Walt Disney Concert Hall in Los Angeles. For details, visit [viewproductions.com](http://viewproductions.com)

CENTRAL PACIFIC RAILROAD Photographic History Museum. Stereographs of the first transcontinental railroad are now on display at: <http://CPRR.org>

FREE FUJI MPO CONVERSIONS (also Aiptek anamorphic format) to lab, kiosk, or MacIntosh ready JPEGs. Get left-tight pairs on 4x6 prints (perhaps "ready to view" or "trim and mount"). Contact [viewster@charter.net](mailto:viewster@charter.net), or your SASE to: Daniels, PMB-123, 3696 Broadway, North Bend, OR 97459.

JOIN THE INTERNET'S fastest growing, most active and progressive 3D forum, at [www.3dphoto.net/forum](http://www.3dphoto.net/forum). Learn, share and expand your 3D knowledge, keep abreast of new developments and join talented enthusiasts from around the world.

REAL-TIME CONVERSION of NTSC video 2D to anaglyph 3D: Diana 3D. A free trial version is available on our website [www.smartcart.com/diana3d](http://www.smartcart.com/diana3d). The trial version is limited to 3 minutes. To remove the constraint, buy the registration software for \$79.95.

STEREO VIEWS FOR SALE on our website at: [www.daves-stereos.com](http://www.daves-stereos.com) email: [cdwood@ptd.net](mailto:cdwood@ptd.net) or contact us by writing to Dave or Cyndi Wood, PO Box 838, Milford, PA 18337, Phone: (570) 296-6176. Also wanted: views by L. Hensel of NY and PA.

STEREOVIEW AUCTION PRICES. Only \$10.00 in CD format!! Great for people buying from auctions and for collectors who want to know the latest realized auction values. Only numbered views over \$50 are listed. Doc Boehme, PO Box 326, Osakis, MN 56360.

**A**s one of the benefits of membership, ANSA members are offered free use of classified advertising. Members may use 100 words per year, divided into three ads with a maximum of 35 words per ad. Additional words or additional ads may be inserted at the rate of 20¢ per word. Please include payments with ads. We cannot provide billings. Ads will be placed in the issue being assembled at the time of their arrival unless a specific later issue is requested.

Send all ads, with payment, to:  
STEREO WORLD Classifieds,  
5610 SE 71st, Portland, OR 97206.  
(A rate sheet for display ads is available from the same address. Please send SASE.)

## For Sale

THE DETROIT Stereographic Society invites you to attend our monthly meetings at the Livonia Senior Center, on the second Wednesdays, September through June. Visit our website [www.Detroit3D.org](http://www.Detroit3D.org) or call Dennis Green at (248) 398-3591.

VIEW-MASTER "CHINESE ART IN 3D" four volumes, in slip cover, mint. Best offer. Steven Perand, 1601 Mallard Ln., Virginia Beach, VA 23455, (757) 464-2842.

## Wanted

ALABAMA STEREOVIEWS. Michael McEachern, 711 South 3rd St., Hamilton, MT 59840. (406) 363-7507. [cave3D@msn.com](mailto:cave3D@msn.com).

ALASKA & KLONDIKE stereos needed, especially Muybridge; Maynard; Brodeck; Hunt; Winter & Brown; Continent Stereoscopic. Also buying old Alaska photographs, books, postcards, ephemera, etc. Wood, PO Box 22165, Juneau, AK 99802, (907) 789-8450, [dick@AlaskaWanted.com](mailto:dick@AlaskaWanted.com).

## Wanted

ANY IMAGES of Nevada City or Grass Valley, California. Mautz, 329 Bridge Way, Nevada City, CA 95959, [cmautz@nccn.net](mailto:cmautz@nccn.net).

COLLECT, TRADE, BUY & SELL: 19th Century images (cased, stereo, Cdv, cabinet & large paper) Bill Lee, 8658 Galdiator Way, Sandy, UT 84094. [billlee@juno.com](mailto:billlee@juno.com) Specialties: Western, Locomotives, Photographers, Indians, Mining, J. Carbutt, Expeditions, Ships, Utah and occupational

COMIC AND SENTIMENTAL STEREOVIEWS by F.G. Weller for "The Weller Project," an on-line scholarly archive. Fair market value paid. Contributions of scans at a high D.P.I. are welcome. [davism95@nycap.rr.com](mailto:davism95@nycap.rr.com), (717) 574-0268.

CORTE-SCOPE VIEWS or sets, any subject or condition. No viewers unless with views. John Waldsmith, 302 Granger Rd., Medina, OH 44256.

DAKOTA VIEWS by Angell, Justus Fey, Hamilton, F.J. Haynes, Howard, V.U. Leonard, C.B. Manville, D.S. Mitchell, S.J. Morrow, Ben Oppenheimer, Pollock (and partners), Rodocker & Blanchard, C.W. Stiff and others. Need for book on Gold Rush. Kolbe, 1301 So. Duluth, Sioux Falls SD 57105, [bobkolbe@gmail.com](mailto:bobkolbe@gmail.com).

FLORIDA Anthony, Field, Wood & Bickle, Mangold and small towns. Also, pre1900 Florida cabinet, boudoir, pre 1920 Real Photo postcards. High prices paid. Douglas Hendriksen, 1590 S Tropical Trail, Merritt Island FL 32952, [flacollector@bellsouth.net](mailto:flacollector@bellsouth.net).

## Explore the World of Stereo Images

Please start my one-year subscription to *Stereo World* magazine and enroll me as a member of the National Stereoscopic Association.

- ☐ U.S. membership mailed third class (\$32).  
☐ U.S. membership mailed first class for faster delivery (\$44).  
☐ All international memberships (\$44).  
☐ Send a sample copy (U.S. \$6.00, all other \$7.50).

Please make checks payable to the National Stereoscopic Association. Foreign members please remit in U.S. dollars with a Canadian Postal Money order, an International Money Order, or a foreign bank draft on a U.S. bank.

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_

Zip \_\_\_\_\_



## National Stereoscopic Association

PO Box 86708, Portland, OR 97286

The Only National Organization Devoted Exclusively To Stereo Photography, Stereoviews, and 3-D Imaging Techniques.



## Wanted

GREECE stereoviews wanted, glass, paper, tissue, boxes from any year any publisher. Contact me at [vasilis@pantazopoulos.net](mailto:vasilis@pantazopoulos.net).

HARDESTY & ARMSTRONG, "Scenes in Southern California." Irene Suess, (949) 248-2680, email [isuess@cox.net](mailto:isuess@cox.net).

HECKLE & JECKLE 3-D comics, Foreign language 3-D comics, rare 3-D comics and original 3-D comic artwork. Email Lawrence Kaufman - [kaufman3d@earthlink.net](mailto:kaufman3d@earthlink.net) or call 951-736-8918.

I BUY ARIZONA PHOTOGRAPHS! Stereoviews, cabinet cards, mounted photographs, RP post cards, albums and photographs taken before 1920. Also interested in Xeroxes of Arizona stereographs and photos for research. Will pay postage and copy costs. Jeremy Rowe, 2120 S. Las Palmas Cir., Mesa, AZ 85202.

MUYBRIDGE VIEWS - Top prices paid. Also Michigan and Mining - the 3Ms. Many views available for trade. Leonard Walle, 47530 Edinborough Lane, Novi, MI 48374.

O.S. LEELAND. Writer seeks images and information on South Dakota photographer O.S. Leeland. He produced stereos mainly in 1904. The mounts read "Leeland Art & Mfg. Co, Publishers, Mitchell, South Dakota." Cynthia Elyce Rubin, 8507 Giovana Court, Orlando, FL 32836, [cynthiaelyce@earthlink.net](mailto:cynthiaelyce@earthlink.net).

PARK CITY, UTAH stereo view wanted by enthusiastic collector. I also collect other Park City related items. Thank you, Linda Roberts, 1088 Rubio St., Altadena, CA 91001-2025.

RESEARCHER SEEKING VIEWS of anatomical wax models by the 18th century woman anatomist Anna Morandi Manzolini from Bologna, Italy. Contact Robert Ruben at [robert.ruben@Einstein.yu.edu](mailto:robert.ruben@Einstein.yu.edu) or Robert Ruben, 1025 Fifth Ave., New York NY 10028.

SINGLE VIEWS, or complete sets of "Longfellow's Wayside Inn" done by D. C. Osborn, Artist, Assabet, Mass., Lawrence M. Rochette, 169 Woodland Drive, Marlborough, MA 01752.

STEREOVIEWS OF BLACK HILLS by Mitchell, Rodocker, Angell, Stiff, Pollock, Leonard and others. Kolbe, 1301 S. Duluth Ave., Sioux Falls SD 57105, (605) 360-0031.

STEREOVIEWS OF THE DANISH West Indies (DWI) of Virgin Islands (St. Thomas, St. Croix or St. John/JAN). Also views by "Holt & Gray." Contact: Michael Sheen, 6249 Frydenaaj - 49, St. Thomas, U.S.V.I. 00802-1403, (340) 714-1884 or [mosheen@islands.vi](mailto:mosheen@islands.vi).

WHITE MOUNTAINS: Early photographic views and stereoviews of new Hampshire White Mountain and northern NH regions, 1850s-1890s wanted for my collection. Town views, main streets, bridges, homes, occupational, coaches, railroads, etc. E-mail images to [dsundman@LittletonCoin.com](mailto:dsundman@LittletonCoin.com), or send photocopies to David Sundman, President, Littleton Coin Company, 1309 Mt. Eustis Rd., Littleton, NH 03561-3735.

WILLIAM C. DARRAH: *World of Stereographs*: Who knows about a fully annotated copy? G. Eastman House, Penn. State Univ. and Hargrett Library don't have it. Please contact Gerlind Lorch at: [william.england@web.de](mailto:william.england@web.de).

## Girlie Magazines have never seemed so real as this collection of hips, lips and comic strips!

Shh! features sexy, playful, nude pin-up photography in the vein of vintage men's magazines, with full page comics, and adult humor peppered throughout the entire 36 pages of nude photos and erotic art, all of which is viewed in amazing 3-D, allowing you a sneaky peek around every naked nook and curvy cranny to see details and realism missed in traditional "flat" magazines! Also, see vintage 3-D photos from the 1950's and 60's featuring topless tarts and nudie cuties. Plus, amateur 3-D photos sent in from readers!



Order yours today from [www.Shh3D.com](http://www.Shh3D.com) or send a check or money order for only \$20 to:

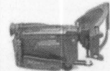
**Shh! Productions**  
P.O. Box 621  
Battle Creek, MI 49016



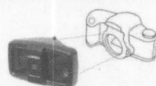
## Berezin Stereo Photography Products



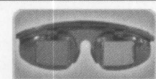
**3D HMD**  
Head mounted display for 3D Visualization. **\$1195.95**



**NuView Camcorder Adapter**  
Shoot 3D Video with your Camcorder **\$199.95**



**3D Lens in a Cap**  
Convert your SLR camera to 3D. **\$59.95 (109.95 for Digital).**



**3D Shutter Glasses**  
From \$15



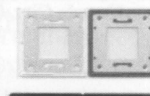
**3D Glasses**  
Polarized, anaglyph...



**Loreo 3D Camera**  
Shoot 3D, develop anywhere **\$59.95**



**3D Books...Many titles**



### Mounting Supplies

Slip-In  
Gepe Glass Mounts  
RBT Mounts  
Heat seal Mounts (RMM and Others)  
Q-View Mounts  
Tabs  
Instructional books  
Mounting Guide



### 3D Slide Viewers

Realist  
2x2x2  
Achromatic  
Lighted  
Halogen Bulbs



### 3D Print Viewers

Monitor Viewers  
Viewmagic  
Pokescope  
Screenscope  
Lorgnettes  
Holmes Stereoscopes  
Cardboard Viewers



**Huge selection of New Viewmaster Reels!**

### BEREZIN STEREO PHOTOGRAPHY PRODUCTS,

21686 ABEDUL, MISSION VIEJO, CA 92691 USA

PHONE (949) 215-1554, FAX (949) 581-3982

WEB SITE: [WWW.BEREZIN.COM/3D](http://WWW.BEREZIN.COM/3D) EMAIL: [INFO@BEREZIN.COM](mailto:INFO@BEREZIN.COM)

WE TAKE ALL MAJOR CREDIT CARDS. VISIT OUR ONLINE WEB STORE, WRITE OR CALL FOR CATALOG



## Carl's Clean & Clear Archival Sleeves

Polypropylene Acid Free

Cdv (2-3/4 x 4 3/8)	100 for \$ 9	1000 for \$ 80
Snapshot (3-1/4 x 4-3/8)	100 for \$ 9	1000 for \$ 85
Postcard (3-3/4 x 5-3/4)	100 for \$10	1000 for \$ 90
4 x 5	100 for \$11	1000 for \$ 90
Stereo (3-3/4 x 7)	100 for \$11	1000 for \$100
Cabinet (4-3/8 x 7)	100 for \$12	1000 for \$110
5 x 7	50 for \$10	200 for \$ 35
#10 Cover (4-38 x 9-5/8)	50 for \$11	200 for \$ 35
Boudoir (5-1/2 x 8-1/2)	25 for \$ 9	200 for \$ 60
8 x 10	25 for \$10	200 for \$ 70
8-1/2 x 11	20 for \$10	200 for \$ 85
11 x 14	10 for \$10	100 for \$ 75
16 x 20	10 for \$24	100 for \$200

Total

Priority U.S. Shipping—\$4.90 per order  
California Residents add 8.9% sales tax

Grand Total

Carl Mautz

329 Bridge Way

Nevada City, California 95959

530-478-1610 Fax 530-478-0466

cmautz@nccn.net

• Order Sleeves or Books online at [www.carlmautz.com](http://www.carlmautz.com)

## 19th and Early 20th Century Stereoviews For Sale

Over 10,000  
all illustrated, graded  
& priced, (including glass  
views), work by Bedford,  
England, Sedgfield etc.  
Especially strong on UK  
and European views.

Only online at:

[www.worldofstereoviews.com](http://www.worldofstereoviews.com)

# OVER A BILLION SERVED!



WELCOME TO  
AMERICAN PAPER OPTICS -

MAY I TAKE  
YOUR ORDER,  
PLEASE?

**That's no short order!** After manufacturing over 1,000,000,000 paper 3D glasses, we know we can satisfy your taste for 3D. American Paper Optics, the world's leading manufacturer and marketer of 3D glasses and 3D products, is your one stop source for anything 3D. A variety of frame styles, specialty optics, full color printing, and intricate diecutting capability make it easy for you to "Have it your way."

#### Our menu of 3D glasses include:

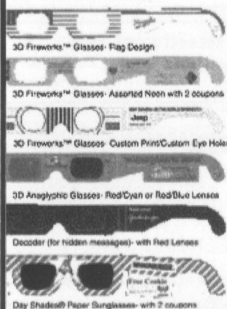
- Anaglyphic (red/cyan - red/blue - red/green)
- Polarized (linear - circular)
- Pulfrich® Dark/Clear (television & video)
- Diffraction - rainbow effect (3D fireworks)
- Decoders (red or blue for hidden messages)

#### Really hungry for great 3D? American Paper Optics is the exclusive manufacturer of:

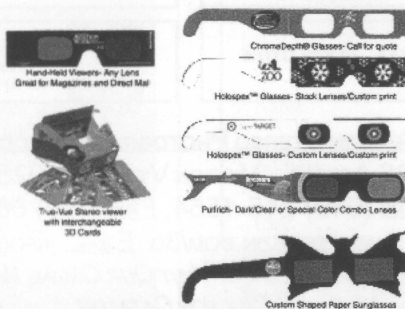
- ChromaDepth® 3D (Clear Lenses that create amazing 3D effects from Color)
- HoloSpec® (holographic images floating on points of light)
- True Vue 3D (our unique line of patented stereo viewers)
- ColorCode 3-D™ (Amazing New Danish 3D system)

Satisfied customers have included National Geographic for 20,000,000 anaglyphic glasses and Discovery Channel for 6,000,000 pulfrich glasses for *Shark Week in 3D*. Talk about fresh "seefood": Over 5,000,000 Radio City Music Hall patrons have lined up to wear our polarized glasses to view the *Christmas Spectacular in 3D*. We produced 3D delicious delights for the March 2005 - 2008 issues of Nickelodeon Magazine in 3D. We turned the NBC show *Medium* into eye candy with more than 10,000,000 3D inserts distributed via TV Guide. Nearly 7,000,000 readers went "Swimming" in 3D with our glasses in the 2007 Sports Illustrated Swimsuit edition in 3D. We spiced up the 3D DVD market, cooking up 20,000,000 3D glasses for *Shrek 3D*, 16,000,000 for *Barbie Pegasus 3D*, and 40,000,000 for *Hannah Montana 3D*. Recently, we have served up the best 3D effects on DVD for such titles as *Journey to the Center of the Earth 3D*, *Polar Express 3D*, and *Fly Me to the Moon 3D*, as well as over 125,000,000 glasses for 3D commercials during Super Bowl XLIII. Our drink menu has included 3D projects for Van Gogh Vodka, Zima, Budweiser, Coca-Cola, and Coors Light. **Thirsty for more? Call us and we will serve you up a shot of 3D!**

#### REGULAR ORDERS



#### SPECIAL ORDERS



2995 Appling Road, Suite 106 • Bartlett, TN 38133  
901-361-1515 • 800-787-8427 • FAX 901-361-1517

[www.3dglasseonline.com](http://www.3dglasseonline.com)



# Jefferson Stereoptics

*& Saddy Consignment Auctions*

*John Saddy 50 Foxborough Grove London, Ontario N6K 4A8 CANADA*

*Tel: (519)641-4431 Fax: (519)641-0695*

*Email: john.saddy.3d@sympatico.ca*

*Website: www.saddyauctions.com*

## CONSIGNMENTS WANTED:

I can arrange packing and shipping from ANYWHERE ON EARTH.

(In very special cases, I can chip in on shipping or even fully pay for it.)

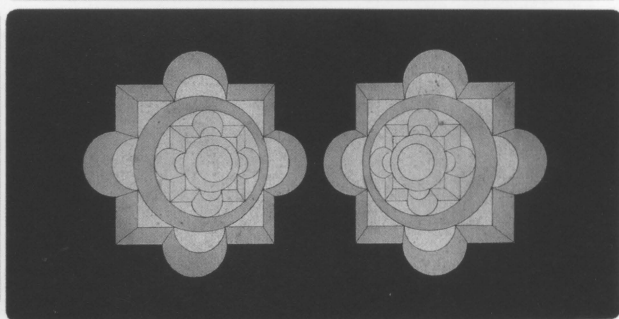
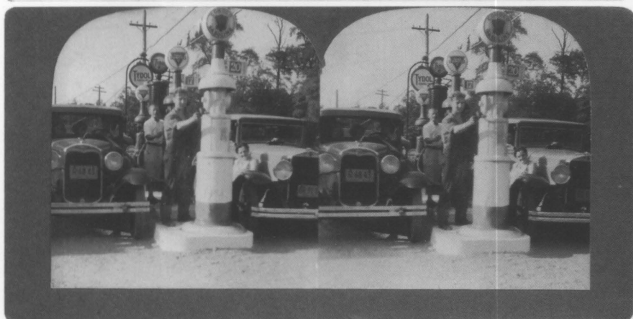
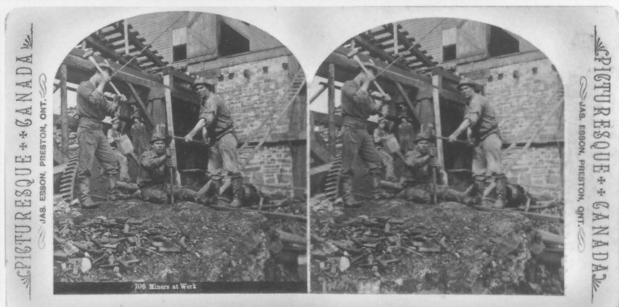
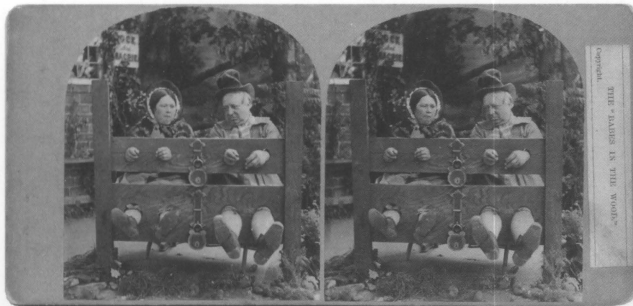
I also can arrange pickup in my general geographical area (600 mile radius?)

In such cases, all you need to do is open the door to allow in the packers and shippers.

All Bids are in U.S. Dollars but I can pay consignors in the currency of their choice.

I have been honored with the consignment of the Stereoview Boxed Set Collection of the late Harry L. Newman and will be offering it for sale through my auctions.

It is the most comprehensive (known) boxed set collection in the world.



*Please see my Website for more information.*



